PRICE 15 CENTS READ BURNS MANTLE NOVEMBER 9, 1918

DRAMATIC MIRROR

57.

VIRGINIA PEARSON
Soon to head her own company

TAKING OUR OPERA COMIQUE SERIOUSLY

MOTION PICTURE TRADE DIRECTORY

CAN DO

Three Things For You

—One—

Place your proposition before everyone in any way connected with the Motion Picture Industry and keep it there for at least three months.

—Two—

Supply you with a complete list, giving name, address, seating capacity and whether or not drama and vaudeville are run in addition to pictures of every theater in the country—and keep it up to date with monthly supplements.

—Three—

Send you daily reports, giving the names and addresses of those in the market for your goods.

NEXT ISSUE OUT IN NOVEMBER

Published by

THE PUBLISHERS OF DRAMATIC MIRROR

243 West Thirty-Ninth Street, New York

DRAMATIC MIRROR

TABLE OF CONTENTS

PUBLISHED WEEKLY AT 243 W. 39TH STREET, N. Y.

VOL. LXXIX
WHOLE NO. 2081

SATURDAY
NOVEMBER 9, 1918

Editorial

Taking Our Opera Comique Seriously—By Burns Mantle 681
Editorials 682
Epidemic Declines, But Lid Is Kept On..... 684
Actors Protest Proposed Tax..... 684
Theaters Raised $41,154,650 in Fourth Drive 685
Managers to Aid Coming Drive..... 685
With Stage Plays and Players..... 686
On the Rialto..... 688
Vaudeville Volleys—From Walter Kingsley..... 689
In the Vaudeville Field..... 690
In the Song Shop..... 692
Stock in Many Cities..... 693
Without Fear or Favor—By an Old Exhibitor..... 695
Reports Indicate Varying Conditions in Epidemic..... 696
Candidates Must Show Stand on Motion Pictures..... 697
By Wire—The Pictures' First Run Reported..... 698
From Producer and Distributor..... 700
Photoplay Music 702
Tells About the People of the Screen..... 704
Stage Personals 706
Where'll We Eat Tonight..... 707
Dates Ahead 708
Broadway Time Table..... 708

Advertising

Alviene School of Dramatic Arts..... 707
American Academy of Dramatic Arts..... 707
American Red Cross Bureau of Pictures..... 711
Arline Pretty Pictures..... 712
Bal Co., William, Trunks..... 709
Editor, The 707
Mackay, F. F., Conservatory of Dramatic Arts..... 707
Market Place, The..... 709
McKesson & Robbins Albolene..... 707
Menzeli's Grand Ballet School..... 709
Palmer Photoplay Corp., Scenarios..... 709
Plucker & Ahrends, Make Up..... 708
Spoor, George K..... 706
Stein's Make Up..... 708
Taylor, C. A., Trunk Works..... 709
Theaters in New York..... 710
United Booking Offices..... 708
Weldon, Williams & Lick, Tickets..... 708
Wilck, Laura D., Authors' Representative..... 709

Published by Dramatic Mirror, Inc. Entered as second-class matter January 26, 1899, at the Post Office at New York, N. Y., under the Act of March 3, 1879

A SENSATIONAL HIT

Registered at

B. F. KEITH'S PALACE THEATER

New York

One of the Most Popular Character Singers of France

MLLE. NITTA-JO

"La Gigolette Parisienne"

(Entire act presented, produced and staged by H. B. Marinelli)

Booked Solid with the U. B. O.

Direction H. B. Marinelli Ltd., Inc.

LEAH BAIRD
Featured in
Pathe's "Wolves of Kultur"

DRAMATIC MIRROR
OF MOTION PICTURES AND THE STAGE
FOUNDED A.D. 1879

TAKING OUR OPERA COMIQUE SERIOUSLY

By BURNS MANTLE

Society of American Singers Appears to Have Solved Problem of How to Keep a Co-operative Company Co-operating

THE night was free of openings in the Broadway playhouses, so we went to the opera at the Park Theater in Columbus Circle. The Society of American Singers was repeating "The Mikado" for the third or fourth time, and it isn't often these days we have an opportunity of hearing Gilbert and Sullivan competently sung.

We did not take the trouble to phone for seats. This was the fifth week of the season and there would be plenty of room for one small dramatic editor, we surmised, knowing something of the way in which New York has supported light opera in the past, and knowing, too, that we were in the midst of an influenza epidemic that was playing hob with the attendance at all the theaters.

But we were wrong. The theater was crowded. Manager Anhalt was beaming. Impresario William Wade Hinshaw, sometime popular basso and now president of the singers' society, was permitting one of the most ingratiating smiles of all operadom to spread effulgently over the scene. There was $2,500 in cash in the till, and talk in the counting room of extending the season, originally planned for no more than six weeks at the most, to eight weeks, and possibly ten.

Here, then, was a pleasant surprise. Here was somebody's dream, somebody representing the Society of American Singers, threatening to come true. We should look into that. And we did.

• • •

IT IS comparatively an easy matter to start a co-operative company, for the sale either of art or asphalt. You call a meeting of the parties interested, state the objects of the proposed organization, agree to give everybody a fair chance to express himself or herself in the management of the enterprise, speak lightly but confidently of probable profits, elect officers, select a ways and means committee to go out and hustle the funds, and the thing is done.

But the difficult thing is to keep a co-operative company co-operating, and also going. Somebody is always getting mad at somebody else, and refusing to play, or something; a chill, usually, happens to the genttleman who was going to advance the initial expenses, or somebody who was necessary to the organization gets a better job, or something. And, to tell the whole truth, I frankly suspected some such thing would happen to the American singers long before this.

• • •

AS YOU may or may not remember, the society was organized three or four years ago. Albert Reiss of the Metropolitan was its inspirational head at the time. The membership included a majority of the best voices in America —not necessarily native born, all of them, but exclusively American in the sense that their owners had all made their dollars and their reputations in America, had established homes here and were genuinely interested in the future of American artists and American music. Most of them either had sung at the Metropolitan, or with the Boston or Chicago opera companies, and all of them hoped to.

They planned, first, to give one or two "little" operas by way of testing the interest of the public. If these were successful they would branch out. They had no intention of competing with the established grand opera companies, but they did hope that they would in time be able to establish opera comique in America.

And just what is opera comique? I suspected you would ask that. Everybody does. Well, opera comique is a little less than "grand" and a bit more than "light" opera, the authorities tell you; it is represented by the opera that demands an intimate rather than a roomy theater; opera that in itself is intimately rather than sweepingly dramatic. This type of opera is frequently either lost or ruined by being presented in a grand opera house, and yet when it is staged with an eye to its physical limitations it provides delightful and most artistic entertainment. And it also offers full scope to the finest voices.

• • •

THAT first year the society gave two little pieces from the Mozart list, and were hailed enthusiastically by their audiences. Naturally they were greatly encouraged, and their ambitions went soaring. The following season they tried two full weeks of repertoire, and again their success was immediate and beyond their fondest expectations. Meanwhile Mr. Reiss had withdrawn and Mr. Hinshaw had been chosen president.

Then, when it came to the present season, even though we were having a war and were preparing for a Liberty Loan drive, they boldly announced a five-week season, adding to their repertoire until they were able to do full justice to "Mignon," "Daughter of the Regiment," "Carmen," "Maid Mistress," "Tales of Hoffmann," "The Mikado," Henry Hadley's new "Bianca," "Pirates of Penzance," and De Koven's "Robin Hood." They started off with another triumph. Even the epidemic failed to stop them, though undoubtedly it hurt, and at this writing they are even threatened with a small but encouraging profit. This knowledge is naturally something of a shock, but they are bearing up under it as cheerfully as might be expected.

• • •

SUCCESS of the Society of American Singers means a great deal more than may at first appear to those of us to whom opera-going is merely a pleasantly stimulating diversion too rarely enjoyed, partly because of the cost of it; largely, in most American cities, because of the infrequency of the opportunities offered.

It means, should it prove successful in New York, the establishment in the comparatively near future of similar organizations in other American cities—in Chicago, Philadelphia and Boston first, probably, and in the smaller centers later. For if it is possible to conduct an eight-week fall season of opera comique in New York each year, it will be entirely feasible to attempt shorter, but in no way less attractive or less important, seasons in other cities.

And so long as the singers themselves hold together, so long as even the most prominent of them are willing to give their indorsement and their services to the enterprise on a sharing arrangement, as they do now, accepting a nominal salary to cover their expenses and sharing (*Continued on page 708*)

DRAMATIC MIRROR, Inc. 145 WEST 39th STREET PHONE, BRYANT 4900 NEW YORK CITY
H. A. WYCKOFF, *President*. R. M. VANDIVERT, *Vice-President*. L. O. FISKE, *Business Manager*. H. J. REDFIELD, *Secretary*.
Chicago, 418 S. Market St., L. S. METCALFE, *Manager*. Los Angeles, 480 S. Broadway, WM. G. COLVIN, *Manager*.
Subscription to Dramatic Mirror $4 a year. Agents must always show credentials. *Copyright, 1918, by United Motion Picture Publications, Inc.*

THE MIRROR

LOUIS R. REID, Managing Editor

Co-operation of Entire Industry Needed to Win Back Picture Clientele After Influenza Ban Is Lifted

AFTER THE BAN is lifted—what? Will the public deprived of amusement for the time by the epidemic of Spanish influenza, patronize the theaters with its former generosity? Or will there be a severe reaction along other channels, thus bringing the picture industry face to face with the crucial problem, How to win back big audiences.

It is only natural that thousands in the interim of the proscribed period have found in the soft, yielding hollow of a big easy chair at the hearth, with roomy slippers as a further enticement, an attractive substitute for the picture-going habit. And it is instantly apparent that there is but one way to get them back into the habit, and that is to advertise.

It is up to the exhibitor to take a leading part in this necessarily persistent and consistent campaign of reclamation. Advertise, in the first stages of the after-influenza period, that your house is thoroughly fumigated. Quote the most prominent doctors and the health authorities that with the lifting of the ban has passed the danger of contagion. Impress upon your patrons the cleanliness and good ventilation of your house.

To do this in your house program is not sufficient. You must get at your former patrons, and the prospective new ones, by using the daily press. Then back up your campaign with the best pictures possible, with comedy features given special attention.

The task, however, must not fall alone upon the exhibitor. The producers must realize the importance of a possible reaction against theatergoing in the public's heart. They too must advertise in a manner as generous as it is forceful, backing up the exhibitor in his campaign against the stay-at-home tendency.

Co-operation indeed, steady and strong, of every unit of the industry is essential to get everyone back into the theatergoing habit.

• • •

Y.M.C.A. Should Apologize for Irresponsible Attack of Its Press Agent Upon Actresses

THE countrywide protests of the members of the theatrical profession against a cheap and abusive reference to actresses by a Y. M. C. A. publicity agent deserve the wide attention they are receiving in the daily newspapers. At a time when players are harking to the call of duty as soldiers, as Liberty Bond salesmen and as entertainers in France, appearing at the request and under the very auspices of the Y. M. C. A., it is indeed unfortunate that they should be made the victims of petty and flippant abuse by irresponsible press agents in the employ of the great charity organization.

There was no occasion for such publicity as was given out with the apparent sanction of the Y. M. C. A., advising patriotic actresses that the opportunity to go to France was not one for carousing with officers. Any responsible executive could have banned it. Why it was allowed publication is a mystery, for no apology has come from the Y. M. C. A., and no explanation except a brief statement to the effect that the person guilty of the offense is no longer with the organization.

Players are proud of their patriotism, their hearty response in a hundred directions toward the winning of the war. But they are also jealous of it. They do not want it abused and maligned—and particularly by those for whom they are gladly giving of their time and services.

Why does not the Y. M. C. A., the big noble institution that it is, make an apology? It is a simple thing to do. The wounded feelings of the players demand it but most of all the good name of the Y. M. C. A. demands it.

• • •

Organists Realize More and More the Opportunities Awaiting Them in Motion Picture Houses

THERE is much questioning on the part of serious organists as to the advisability of taking up motion picture playing. Many of them have not made up their minds whether the calling is decent, artistic or musicianly. These well-meaning doubters are not to be criticized in a superficial manner, but rather advised from a more kindly standpoint. Their outlook is from a closed-up tradition more or less churchly, and they fear censure.

But the calling of the picture organist is not to be passed by so lightly. It is rapidly striding to the front.

These organists are nearly all players who have been in the concert field; artists of fine technic and reputation. Indeed, some of them hold prominent church positions while doing theatrical work. They have ventured into motion picture work not only because of the splendid pay, but even for the very prestige of the position. There is more notice of the picture organist in a big house than there is in the average church. He plays to tens of thousands instead of hundreds.

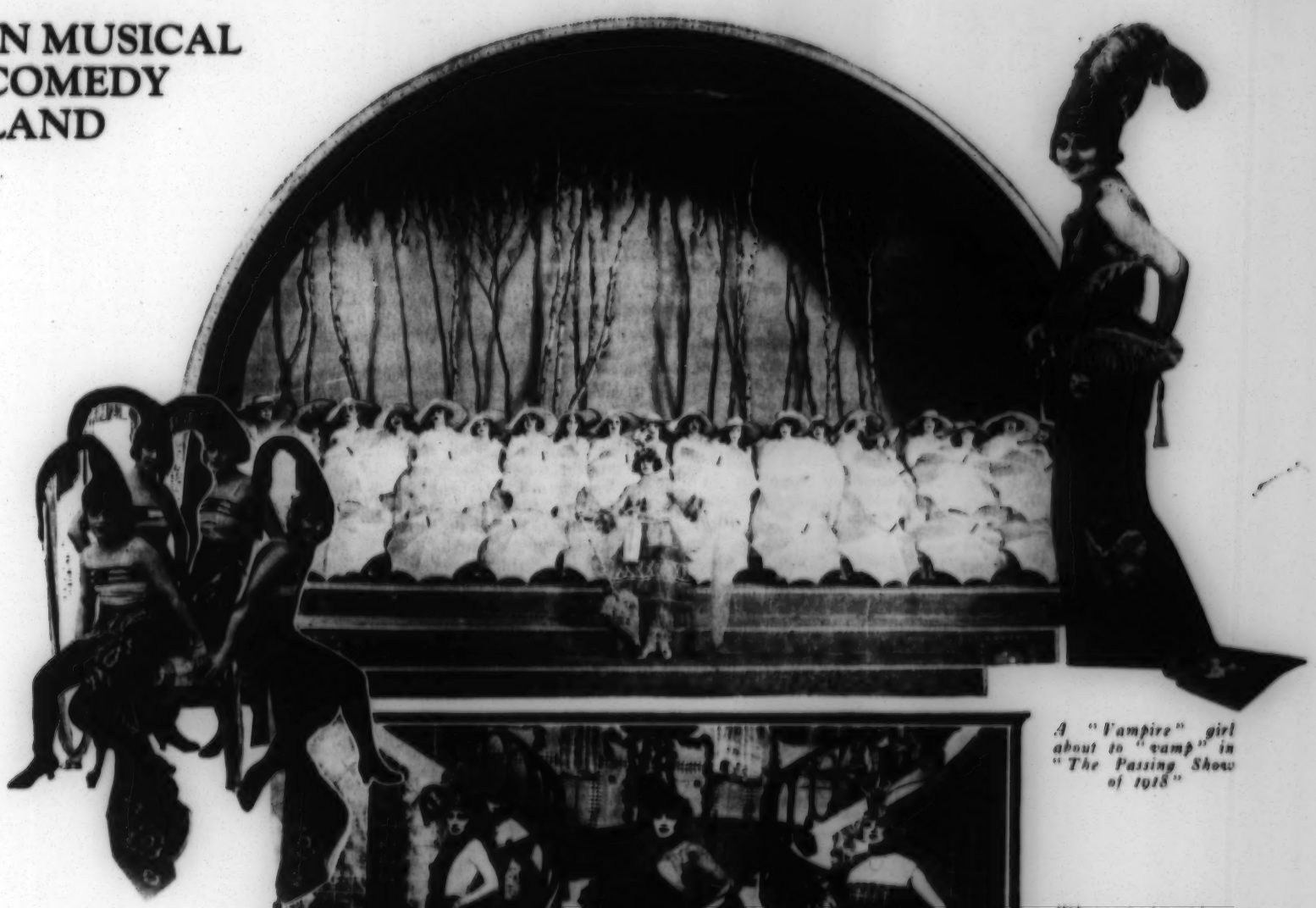
It is a fact that church salaries have been steadily decreasing these last ten years. There is an overproduction of church organists. It is natural to turn to the theater. Here is not only a dignified outlet for organ playing, but the artistic side has so materially improved in the last few years, that no player, however fine he may be, need be ashamed of occupying the organ bench before the screens.

• • •

Issue of the Nov. 2 Mirror Delayed by Strike

OWING to a strike in the printing plants of New York the issue of THE MIRROR of November 2 was delayed five days. THE MIRROR regrets the inconvenience occasioned and hopes that its readers will appreciate the unusual situation.

IN MUSICAL COMEDY LAND



A "Vampire" girl about to "vamp" in "The Passing Show of 1918"

Four maids who help to decorate "Some Time"—Ann Toddings, Anna Stone, Renee Hughes and Marie Astor

When springtime comes each evening in the "Ziegfeld Midnight Frolic" Lillian Lorraine and twenty—count 'em—beauties sing and dance and smile at the patrons

A triple entente of comeliness in "The Passing Show of 1918"—Rita Noldi, Bobbie McCree and Louise Conti

Jack Hazzard, a victim of a little wine, a lot of women and a bit of song in "The Girl Behind the Gun"

Perfect form—or rather formation. These fair volunteers, Pear Weber, Gladys Slater, Mary Cunningham and Margaret Morris, conquer hearts in the Century Grove Midnight Revue

EPIDEMIC DECLINES BUT LID IS KEPT ON THEATERS AS PRECAUTION

Philadelphia and Chicago Playhouses Now Open—Stalled Companies Everywhere Await Lifting of Quarantine

CAUTION on the part of the health authorities has caused the continuance of the countrywide ban on theaters, because of the Spanish influenza epidemic, although Philadelphia and Chicago theaters now are open. In the latter city they must close at 10 o'clock.

With scores of companies closed, and several New York closings coming on top of these, the general accessibility of Philadelphia made a reopening there especially desirable. New York managers accepted the request made by the Philadelphia health board to State Health Commissioner Royer that the theaters be permitted to open as certain of favorable action, especially as Dr. A. A. Carns, the president of the Philadelphia health board, declared emphatically that there was no more danger and refused to be responsible for keeping the ban on any longer.

Already, notwithstanding the opposition of the state health commissioner, they have given schools and churches permission to reopen.

Philadelphia Lifts Ban

The ban on the theaters and places of amusement in Philadelphia has been lifted. The theaters re-opened Wednesday, Oct. 30. The enforced closing has been a serious loss not only to the managers and producers, but to many employes as well who were "laid off" temporarily. The loss entailed by the enforced closing is estimated between $300,000 and $500,000. During the closing period many of the all year round houses were completely renovated. Keith's was newly decorated; the decorators are just finishing the other downtown vaudeville house. The Globe and the Stanley have entire new lobbies and box-offices.

"Leave It To Jane" still survives at the Chestnut Street opera house, where it re-opens with a matinee Wednesday. Wednesday evening "Maytime," with the cast headed by John Charles Thomas, John T. Murray and Dorothie Bigelow, opens the new Sam S. Shubert. "The Eyes of Youth," with Alma Tell, comes to the Adelphi. At the Broad is Ethel Barrymore in R. C. Carton's comedy, "The Off Chance." Griffith's famous film, "Hearts of the World," is shown at the Walnut, first time at popular prices. Thursday evening the "Ziegfeld Follies" opens at the Forrest.

Although Mary Ryan in "The Little Teacher" has been waiting to open at the Garrick, and "The Kiss Burglar" at the Lyric, both houses are dark this week. Next week Robert Hilliard comes to the Garrick in a new comedy, "A Prince There Was." Guy Bates Post will play a single week's return engagement in "The Masquerader' 'at the Lyric, followed by Lionel Barrymore in "The Copperhead."

Chicago Primed for the Opening

With the theaters' reopening William Rock and Frances White in "Let's Go!" will have replaced "Oh, Look!" at the La Salle; "Flo-Flo" will have replaced "The Rainbow Girl" at the Illinois and "Polly with a Past" will be gone from Powers, with no successor as yet determined. Laurette Taylor or Lenore Ulric in their play hits are mentioned as possibilities. The Blackstone, too, is not yet supplied with a gloom dispenser for after-embargo days, as "Penrod," intended for that theater, has been withdrawn entirely. All other houses have shows scheduled, with "The Crowded Hour" at the Woods a newcomer as yet unjudged by New York.

Stranded Actors Aided

Stranded actors and other attaches in Chicago were taken care of by the Elks and Western Vaudeville Association. This is the worst experience the actor-folk have ever had to meet, it is said. Business in all lines is suffering in Chicago on account of the sudden stop of the amusement industry. The commercial element is now learning the value of the theaters and film houses in bringing them all kinds of business from their patrons.

West Coast Ban Now Complete

With the closing of San Francisco last week, the West Coast embargo was made complete. This is undoubtedly the last big city to close, as the drop in cases has now become general and Boston last week took the lead in the restoration of normal show conditions. Caution on the part of the public, however, has kept hundreds there out of the theaters despite the lifting of the ban, and if the Boston experience is generally duplicated, it is apparent that it will require the theaters some time, possibly two weeks as a minimum, to recover a mid-season business momentum.

This surmise, however, is not shared in by many showmen, who declare that in some cities, once the ban is lifted and the public officially assured of the passing of the danger, a flood-tide of business will come to the theaters.

Albany Theaters Open

The closing order of the Albany, N. Y., health authorities which has forced the theaters in that city to remain closed the past two weeks on account of the epidemic of influenza, was modified so as to permit the regular theaters and churches to open.

The motion picture theaters and schools will be obliged to remain closed until Nov. 2. The motion picture theater proprietors do not accept this ruling by the health officials with favor, as they contend that their theaters are as well ventilated as the houses devoted to other forms of amusement. Four theaters only may be open as a result of the new ruling.

Pittsburgh Remains Dark

In Pittsburgh all of the theaters and motion picture houses are still "dark." The "Pollyanna" company, which remained there idle for two weeks, expecting the ban to be removed momentarily, were ordered back to New York for an engagement there. One company reached Pittsburgh just as the ban was put on. It was "The Man Who Came Back," and it is still there, hoping for an early removal of the quarantine.

In Connecticut, New London was the first city to resume. Houses there have been packed from the opening on Oct. 21. Norwich and Willimantic, near by, refused to permit theaters to open quite so soon. Wallingford, Meriden, South Manchester, Middletown and Waterbury, and the towns in the districts about Springfield and Pittsfield, Mass., have been prospering since Oct. 28, making up to an extent for lost time. Hartford, Bridgeport and New Haven kept their theaters open when everything else was closed, in accordance with the state board of health's request for "business as usual," but with special precautions, and are now credited with having done a great deal of good in the fight against influenza.

San Carlo Returns $14,000

All of Michigan is closed, and Macon, Ga., and Des Moines, Ia., were important centers to close recently.

Theaters in nearly all of eastern Canada and all the theaters in western Canada remain closed. In most cases companies are being held on the ground in expectation of an early lifting of the ban. Savage's "Have a Heart" company is at Saskatoon and his "Everywoman" in Winnipeg.

The Pantages and Orpheum shows which were to have played Calgary are held there. The latter has had hard luck, only playing five days in the last three weeks. The San Carlo Grand Opera company opened in Montreal to a capacity house, but Montreal theaters were closed after their first night, and $14,000, which had been paid at the box-office for seats for the balance of the week, had to be refunded.

WAR DEPLETES ACTORS' FUND

Effort to Be Made to Fill Up Treasury of Great Charitable Organization

When at the fall meeting of the trustees of the Actors' Fund Daniel Frohman told them that the treasury of the fund was sadly depleted, he also told them of the magnificent work that had been done by the organization since the beginning of the war.

In view, therefore, of the impending prospects of peace, a strenuous effort will be made this season to obtain money for the Fund, to be applied on its annual $75,000 expenses.

Mr. Frohman's suggestion is that this season benefit activities be extended to such cities as Philadelphia, Pittsburgh, St. Louis, Washington and Cleveland, in addition to the annual performances in New York, Boston and Chicago. The board has granted full authority to Mr. Frohman to organize this extensive system of benefit performances after Jan. 1. The entire theatrical profession is asked to co-operate with him in this laudable enterprise.

David Gerber, the counsel of the Fund, was present at the meeting and proposed to present at the next session a plan for legalizing endowment bequests in behalf of the organization.

* * *

SHUBERTS EXPAND

Take Over Three Outlying Theaters in Chicago to Play at Popular Prices

The Shuberts have increased their theatrical holdings in Chicago by taking over three outlying theaters—the National on the South Side, the Imperial on the West Side, and the Victoria on the North Side, all in good territory and with established clientele.

The arrangement is to play the Shubert attractions at popular prices—top prices being $1.

Clifford & Gazzolo, who control these three houses, made the deal with the Shuberts. The "downtown" entertainments offered by the Shuberts are to be offered to the patrons of the outlying houses after completion of their run in the "Loop." ATKINS.

ACTORS PROTEST PROPOSED TAX

Francis Wilson of A. E. A. Tells Senator Simmons Increase is Unwisely Excessive

THROUGH Francis Wilson, president, the Actor's Equity Association comes forward with a protest against the proposed new tax on the theaters.

The protest takes the form of a letter to Senator Simmons, chairman of the Senate Finance Committee, and characterizes the proposed tax as excessive. The letter in part follows:

"It appears to the Actors' Equity Association that the proposed additional tax of 10 per cent. on theatrical amusements is unwisely excessive, for the reason that it may defeat the very object the Commission has in view by closing many theaters and so reducing the amount of income to the Government. The theater-going public, of which the rich are always in the minority, will find it easy—by non-attendance—to dispense with the payment of the tax.

"A great injustice will be worked to managers and actors alike, who, by the closed theaters, will be deprived of a means of support"

* * *

Feeding Actresses in Cleveland

Manager Palmer Slocum of the Priscilla Theater in Cleveland is serving lunch every day to no less than fifty actresses on the stage of the theatre. Kitts & Carrig, lessees of the theater, inaugurated this service for the benefit of the stranded members of the profession as soon as the closing order went into effect.

THEATERS RAISED $41,154,650 IN FOURTH LIBERTY LOAN DRIVE

But for the Epidemic and Rival Committees Amusement Lines Would Have Carried the Quota Well Over the Top

LIBERTY bond sales in the theaters reached a total of $41,154,650, according to an announcement by E. F. Albee, chairman of the Theatrical Allied Interests Committee. This is a considerable gain over the first estimate of $35,000,000, which was announced when the drive closed.

The total achieved was the result of untiring work on the part of managers, actors and actresses. It was attained despite the big handicap of the epidemic, which practically emptied the theaters, the peace talk and the opposition of rival committees which made forays into the amusement field to fill their own quotas. Under ordinary conditions, it is believed, the committee would have gone well beyond the fifty million mark. As it was the theaters suffered the most disastrous setback in their entire history.

Mr. Albee said he wished to thank every theatrical interest, manager, actor and actress, including the Stage Women's War Relief, for their support.

The total is a tremendous tribute to the efficiency of organization and untiring efforts on the part of those in all branches of the amusement field who were heart and soul in the work.

Houses managed by Messrs. Klaw and Erlanger and their associates sold bonds totalling $5,660,350.

Houses managed by the Messrs. Shubert and their associates totalled $3,995,550.

The Lambs Club subscribed for $1,324,100 worth of bonds, while the Stage Women's War Relief was represented by a total of $2,321,800.

The Green Room Club, which conducted a theater in the Pennsylvania Station, sold bonds totalling $502,100, and the Friars Club totalled $65,300.

MORE PLAYERS NEEDED IN CAMPS

Request from New England for Volunteer Performers

The task of entertaining the soldier and sailor boys in the New England camps is a heavy one and the Activities Bureau of the New England department of the War Work Council of the Y. M. C. A., with headquarters in the Little Building, Boston, Mass., has issued an urgent appeal for volunteers.

All types of performers are needed and a special request is made for any professionals who are obliged to lay off in New England territory to offer their services for one or two cantonment performances.

The "Y" does all the booking and pays all expenses, and the experience of appearing before the "rookies" and "jackies" in Red Triangle huts is one that will not soon be forgotten.

• • •

"Tiger, Tiger" Next Week

David Belasco's production of "Tiger, Tiger," a play by Edward Knoblock, will be brought to the Belasco Theater during the week of Nov. 11. Frances Starr will head the cast, which will also include Lionel Atwill, O. P. Heggie, Whitford Kane, Dorothy Cumming, Auriol Lee, Daisy Belmore, Wallace Erskine, and Thomas Louden. "Daddies," now at the Belasco, will be moved to the Lyceum on Nov. 4.

• • •

"Be Calm, Camilla," Arrives

Clare Kummer's new comedy, "Be Calm, Camilla," which was postponed because of the illness of Lola Fisher, was presented by Arthur Hopkins at the Booth Theater last Thursday night. In the company are Lola Fisher, Walter Hampden, William Sampson, Arthur Shaw, Carlotta Monterey and Hedda Hopper. The play will be reviewed in the next issue of THE MIRROR.

Changes in Shubert Houses and Attractions

Lee and J. J. Shubert announce several changes at their New York theaters in the near future. Beginning with Monday night Al Jolson inaugurated the last two weeks of his engagement in "Sinbad" at the Casino, but this will by no means be his last weeks in New York.

On Monday, Nov. 11, Mr. Jolson will return to the Winter Garden with "Sinbad," where it is expected he will remain until the new year. "Sinbad" was first produced at the Winter Garden in February, 1917. The present Winter Garden show, "The Passing Show of 1918" will close at the Winter Garden with the night performance on Nov. 9 and open at the Chestnut Street Opera House in Philadelphia, on Nov. 11.

Arthur Hammerstein's production of "Some Time," which is now at the Shubert Theater, will move to the Casino on Monday night, Nov. 11.

On the same night Winthrop Ames will produce at the Shubert Theater for the first time on an American stage Maurice Maeterlinck's play "The Betrothal," which is the sequel to "The Blue Bird."

• • •

"Passing Show" Passes On

"The Passing Show of 1918," now in its last three weeks at the Winter Garden, will terminate its engagement on Saturday evening, Nov. 9. The closing is made necessary by the reopening of the theaters of Philadelphia, where "The Passing Show" has been contracted for as the attraction at the new million-dollar Sam S. Shubert Theater. With the termination of the run here "The Passing Show of 1918" will have been presented in New York 140 times, having opened at the Winter Garden on July 25.

• • •

"Three Wise Fools," Not Men

Smith & Golden have rechristened the play they will produce at the Criterion Theater on Oct. 31. It is now called "Three Wise Fools" instead of "Three Wise Men." An addition to the cast is Helen Menken.

CHORUS GIRLS WORK IN HOTELS

Members of Burlesque Shows Employed in Pittsburgh

The hardships entailed in Pittsburgh by the closing of the theaters due to the Spanish influenza epidemic have been keenly felt by members of the choruses of some burlesque attractions that were playing in the city when the closing order came. Some of the girls have sought temporary employment in other lines.

A number secured positions in hotels in various capacities, to the great delight of the hotel men, who not only were in great need of help but found the stage people willing and intelligent.

The staffs of some of the local theaters were dismissed, and when they are needed some of the managers will be unable to recall them, thus causing more confusion and expense.

• • •

Theatrical People Rounding Up Slacker Records

Members of the theatrical profession throughout the country are doing everything in their power to help make a success of the drive of the National Phonograph Records Recruiting Corps. During the week of Oct. 26-Nov. 2, it is expected, a million "slacker records" will be retrieved and put in active service here and overseas for the use of Uncle Sam's fighting men.

An appeal is made to every phonograph owner to go through his collection of records and send every discarded disk, needle or instrument to one of the local committees in 500 cities throughout the country or to the New York City headquarters at 21 East Fortieth Street.

This war of wars has demonstrated the need on the part of soldiers and sailors of what has become known in military psychology as the "fourth essential," or morale.

• • •

Special A. E. A. Meeting

A big meeting of actors and actresses, to be conducted by the Actors' Equity Association, is to be held at the Hotel Astor at 2 P. M. on Monday, Nov. 11, which all members of the profession are invited to attend, whether members of the A. E. A. or not.

LT. DE CROISSET, AUTHOR, HERE

On Government Business, but Would Sell His Latest Play for American Use

Lieut. Francis de Croisset, author of the original version of "Arsene Lupin," "The Hawk," "The New Secretary," and "The Marriage of Kitty," arrived in New York last week. He is here on a special mission from the French Government and his stay is expected to last three months.

Lieutenant de Croisset is making his headquarters at the offices of Oscar Osso, his American representative, 1457 Broadway. The author-soldier has with him the manuscript of his latest play, a comedy of the war called "D'un Jour a l'Autre" (One Day to Another), which was produced at the Theatre Francais, Paris, Nov. 14, last, and is still one of the reigning hits of the Paris season. He expects to read the play to some American managers for the purpose of placing it for production before returning home. This will be the sole instance in which Lieutenant de Croisset will concern himself with theatrical matters, as he expects to be extremely busy with Government affairs.

Lieutenant de Croisset has never before visited the United States. When he was asked the inevitable question concerning his impression of New York by a representative of THE MIRROR he replied that in its physical aspects its streets resembled a devastated French town.

Asked as to the theatrical and motion picture conditions in France and particularly Paris, he replied that both divisions have enjoyed great prosperity since the beginning of the war.

He brought out the fact that as most of the French authors were fighting or busy in Government offices and had been since 1914 the French stage is especially lacking in native works. This, he said, caused a huge number of American and English translations to be used.

The French film studios, Lieutenant de Croisset said, were not turning out many pictures. The cinema theaters are using mostly American productions, which are enormously popular.

MANAGERS TO AID COMING DRIVE

Special Sunday Night Performances to Assist in Raising Big War Charities Fund

THERE is no question of the patriotism and loyalty and generosity of the theatrical managers—they have repeatedly, sometimes to their financial hurt, shown where they stand in the matter of winning the war. The results of their unselfish work are supported by figures.

All of which leads to the statement that theater managers of New York are discussing ways and means of aiding the coming general War Charities drive without injuring their own business beyond recovery. It is true that the campaigns in theaters not only mar performances, but that many prospective patrons are kept from attending because they have given all they can afford and dread the embarrassment and humiliation of sitting by and remaining silent to appeals for subscriptions, while others more affluent around them are shouting out their donations.

One of the plans proposed to meet the worthy demands of the War Charities campaign and also to protect the interests of the theaters is that the managers agree each to give a number of exceptionally imposing special performances on a Sunday night during the drive period, turning in the entire gross receipts to the fund.

• • •

"Remnant" for Nov. 18

The Morosco Theater will remain dark until Monday, Nov. 18, when Florence Nash will be seen there as star of "Remnant," a play by Dario Niccodemi and Michael Morton.

WITH STAGE PLAYS AND PLAYERS

SING NEW NATIONAL ANTHEM FOR PRESIDENT

"Our America" Wins Favor in Movement to Find Adequate Song for Allies

A movement to supplant the national anthem of America with one more befitting the revised status of the nations is gaining a wide following. Kitty Cheatham is the latest to aid in this direction. She has issued a brochure in which she makes a special point, in discussing the inadequacy of "The Star Spangled Banner," of the lines:

"On the shore, dimly seen through the mists of the deep,
Where the foe's haughty host in dread silence reposes."

"Can we, as patriotic American citizens, as allies of Great Britain, sing such words? Do these sentiments breathe union?" asks Miss Cheatham.

Already several attempts are being made to popularize compositions as successors for a nationally sung hymn expressive of America's spirit, and "Our America," which Augusta C. Stetson wrote, is quite in the lead as regards frequency of presentation. This song was given what many consider an official *rise* when it was performed by the Italian Royal Band, known as the Granatieri, at the patriotic celebration on Columbus Day at the Metropolitan Opera House in the presence of President and Mrs. Wilson. It was enthusiastically received.

The reception has been echoed, it seems, in France and South America. Romolo Zaneni, who conducts an annual season of Italian opera at the Theatre des Champs Elysees in Paris, has cabled for the privilege of introducing "Our America" at a gala performance for Americans in Paris, and Camille Bonetti, the new impresario of the Buenos Aires opera, had the opera artists and chorus sing it at a festival for an allied hospital fund.

In this country, previous to its rendition at the Metropolitan Opera House, "Our America" was sung by the Community Chorus in Central Park; at the French Soldiers' benefit last year under the direction of Gustave Herlouin, of the Joffre mission; at Carnegie Hall, on the occasion of the visit of the Duc d'Abruzzi and the Italian Commission, and on other notable occasions.

Debut Here of Mme. Van Doren at French Theatre

"Georgette Lemeunier" is the vehicle chosen to introduce to the New York public Mme. Van Doren, a new member of the French Theatre du Vieux Colombier, Monday evening.

Mme. Van Doren has a reputation abroad not only for remarkable dramatic ability, but is known as a notable example of the highest school of French acting. She comes to the Vieux Colombier fresh from triumphs acquired with Antoine in Paris.

This will be the American premiere of this play, which had its first production at the Vaudeville in Paris on Dec. 15, 1898. It is the work of Maurice Donnay of the French Academy.

In "Georgette Lemeunier" Donnay deals with the problems which confront man and wife through a sudden change in their station in life.

In addition to Mme. Van Doren the cast includes: Valentine Tessier, Jeannine Bresanges, Marcelle France, Simone Revyl, Renee Bouquet, Jacques Copeau, Romaine Bouquet, Henri Dhurtal, Jean Sarment, Marcel Millet, Lucien Weber, Robert Bogaert, Charles Dullin and Henri Bart.

• • •

"Richelieu" at Popular Prices

During the engagement of Robert B. Mantell at the Forty-fourth Street Theater he will devote the entire first week to the presentation of Bulwer Lytton's "Richelieu."

"Stop That Man" Nov. 7

"Stop That Man," George V. Hobart's new farce which the Shuberts are producing, will open in Providence on Thursday, Nov. 7, and will be seen in a New York Shubert playhouse a week later. This is another production that was scheduled for a New York presentation in October, but due to the epidemic was delayed and given additional rehearsals instead. The cast will be headed by Edwin Nicander, Consuelo Bailey and Sylvia Jason.

• • •

"Human Spider" Helps Fund

The Stage Women's War Relief benefited greatly through an exhibition of the daring of William Strother, otherwise known as the "human fly," at the Marbridge Building Saturday afternoon. He climbed the face of the building, rode a bicycle around the coping and shinned up the flagpole while the ladies gathered in the coin, which proved a considerable sum. Leave it to the ladies!

• • •

"Daddies" to Move

"Daddies" will be moved on Nov. 4 from the Belasco to the Lyceum Theater to make way for the production that night of Edward Knoblock's play "Tiger! Tiger!" in which Frances Starr, Dorothy Cumming, Auriol Lee and Daisy Belmore, Lionel Atwill, O. P. Heggie, Wallace Erskine, Whitford Kane and Thomas Louden will appear.

PROVINCETOWN PLAYERS BACK

To Reopen at Larger Theater in Macdougal Street

The secretary of the Provincetown Players sends a note to THE MIRROR stating that the organization is not dead—far from it.

Here we are: "The Provincetown Players open in November in their new playhouse at 133 Macdougal Street with a bill of new plays by Eugene G. O'Neill, Susan Glaspell and Edna St. Vincent Millay. Called by critics 'the sincerest exponent of the little theater movement,' the Provincetown Players survive because of luck, low expenses, the generosity of contributors to their playhouse fund, and the vitality of the creative impulse that makes them be."

Besides the three playwrights of the first bill there will be plays by Wilbur Daniel Steele, Mary Heaton Vorse, Rita Wellman, Irwin Granich, Lawrence Langner, Ira Remsen, Floyd Dell, George Cronyn, Bobbie Edwards, Robert Parker, Bosworth Crocker, Lincoln Steffens, Peggy Baird, Witter Bynner and Theodore Dreiser.

Although nine active members are in the service, most of them in France, the group of enthusiastic workers includes Ida Rauh, Hutchinson Collins, James Light, Marjory Lacey-Baker, Edna St. Vincent Millay, Norma Millay, O. K. Liveright, Alice Macdougal, George Cram Cook, Kirah Markham, William Zorach, Mary Pyne, Dorothy Upjohn, Louie Ell, Bobbie Edwards, H. B. Tisdale, and many interesting newcomers and refugees from little theaters which are not going on.

It might also be said in passing that the Provincetowns need some subscriptions to help out the equipment fund.

• • •

Brennan Gets New Play

George H. Brennan has acquired the rights to her English translation of the Italian play, "La Cena delle Beffe," by Sam Benelli, from Ada Sterling, which has a record of several seasons in Paris and was produced in Paris by Sarah Bernhardt. Mr. Brennan will produce it in New York next month, with a woman star.

• • •

"Mabel's Room" in Stamford

The production of "Up in Mabel's Room," which has Hazel Dawn for its Mabel, will take place at Stamford Nov. 8. Another A. H. Woods attraction, "Road of Destiny," is scheduled to open in Trenton on Nov. 15.

CHAPMAN—Edwin (Junebie) Chapman, died at West New York, New Jersey, October 15, of heart disease. Son of Nina Ainscoe Chapman and the late Edwin Chapman who passed away 1912.

ACTORS' EQUITY

Y. M. C. A. Apology Accepted and Matter Ended

Members of the A. E. A. Are Most Earnestly Urged to Immediately Send Reliable Addresses to the Office of the Association

The last meeting of the Council was held in the Association's rooms, 607-8 Longacre Building, Oct. 29, 1918. The following members were present:

Messrs. Francis Wilson (presiding), McRae, Miss Emmet; Messrs. Cope, Connelly, Stewart, Sills, Mills, Hull, de Cordoba and Stevenson.

New Members:

New York Office: Frederic Burt, Vyvian Laidlaw, Martha Pattison, H. Percy Pollock, Miriam Sears.

Chicago Office: Jerry H. Herzell.

The unfortunate paragraph which was overlooked by the Y. M. C. A. and allowed to slip into their "Dope Sheet" and which constituted a serious affront to the members of the profession, has been most completely disavowed by Bruce Barton, chairman of the Publicity Committee of the Y. M. C. A., who included in his apology a splendid tribute to the actors and actresses who have so unselfishly assisted the Y. M. C. A. in the splendid work it has done behind our fighting lines in Europe. In view of all this it would have been ungracious on the part of the A. E. A. not to accept the retraction and apology, and so the matter is ended.

The Council requested the president to write to the Senate Committee on Finance, protesting against the proposed increase from 10 per cent to 20 per cent on amusement tickets. There is no doubt that the theaters are suffering from the present tax, so that any further increase can be viewed only with alarm. If an attempt is made to tax the theaters too high, many of them will doubtless close, meaning less work for us all.

The influenza epidemic has been one of the greatest misfortunes of this season, or of any other in recent times. In spite of the extremely heavy loss which has been entailed on the members of the companies which have been laid off, they have carried themselves in a manner worthy of all praise. It is with gratitude that we mention the fact that a few managers have been generous enough to pay something during this period.

We understand that there is a law in Massachusetts which compels the city to pay wage earners an amount not to exceed $2 a day in the event of an epidemic closing the factories or other places of business. Few actors, however, could benefit by this, as the statute specifically refers to "residents." The actor is generally a transient, even when playing stock, he is not technically a "resident" of the city.

By Order of the Council.

CHAPMAN, EDWIN (Junebie), on October 15, at West New York, New Jersey, son of Nina and the late Edwin Chapman.

"THE RIDDLE: WOMAN"

Scandinavian Drama Presents New Role in He-Vampire

Drama in three acts by Dorothy Donnelly and Charlotte E. Wells. Based upon a Danish play by C. Jacobi. Produced by George Mooser, at the Harris Theater, Oct. 23.

Olga Harboe.....Petra Weston
Karen de Gravert.....Frances Carson
Thora Bertol.....Beatrice Miller
Marie Meyer.....Beatrice Allen
Nils Olrik.....Herbert Ransome
Lilla Olrik.....Bertha Kalich
Kristine Jesperson.....Chrystal Herne
Otto Meyer.....Albert Bruning
Lars Olrik.....Robert Brunning
Count Erik Helsinger.....A. E. Anson
Butler.....John Black

The connection between the title "The Riddle: Woman" and the theme of the play appears rather obscure. Guessing riddles went out with cable cars, so most of us are out of practice. And when we are confronted with such a whopper as Woman, we give up. The authors do not solve the woman in this particular instance either. They, Dorothy Donnelly and Charlotte E. Wells, leave out psychology and substitute melodrama, full of gusto and containing a pretty fair showing of dramatic suspense.

The drama disclosed a new character, a he-vampire, as crafty and subtle a villain as ever haunted the workshop of a Scandinavian playright. This villain, Count Erik Helsinger, had perfected a neat system of blackmail, whereby he betrayed young girls, waited for them to grow up and then extorted hush money from them.

We meet him at the period where he is blackmailing two victims, Kristine Jesperson, who had borne him a child, and Lilla Olrik, who had been indiscreet enough to write him incriminating letters. These he of course saved and carries about in his vest pocket. The child and the letters are the swords he holds over their heads. Kristine is a respected spinster in society, whereas Lilla is married to a merchant prince of a supposedly jealous nature.

She Chokes the Count

The action of the play concerns the attempt of these two women to put an end to the blackmailing and to frustrate the count's scheme to wind his coils around another victim, a Jewish millionaire's young daughter.

Finally, Kristine seeks peace in suicide. Lilla, a tigerish woman, becomes so vexed that she chokes the count and takes her letters from his convenient pocket. At this moment the husband steps upon the scene. Lilla gives him the letters. But instead of the scene she expects he forgives her and throws the documents into the fire unread.

Company Very Capable

The acting is of a high order. Bertha Kalich was effective as Lilla. She was most interesting in her emotional scenes, but she also ably conveyed the subdued passion and undercurrent of tensity of the tigress-woman. Chrystal Herne acted the emotional role of Kristine with a great deal of conviction and force, but she looked too attractive to represent the drab spinster the dialogue describes her. A. E. Anson did the villain to perfection, and Albert Briming and Robert Edeson contributed skilfully.

"THE BIG CHANCE"

New York's Tenderloin Goes to War in New Play

Drama in Four Acts, by Grant Morris and Willard Mack. Produced by A. H. Wood, at the Forty-eighth Street Theater, Oct. 28.

Bertie Thorndyke.....Willard Mack
Mrs. Malloy.....Anna Mack Berlein
Margaret Malloy.Katharine H. Barrymore
Eddie Crandall.....William E. Meehan
Charles Hickson.....Harry Robert
Mary Delano.....Mary Nash
"Pinkey" Granville....Ramsey Wallace
Asa Hickson.....John Mason
Jack Burns.....John Sharkey
Sergeant Todkins.....T. S. James
Fritz.....Nathaniel Sack

Even Willard Mack has turned to the war for his playwriting inspiration. Reflecting in his photographic way middle-class life in the roaring Forties he projects this life against the background of the world conflict. The result is that the Tenderloin can, if necessary, wear a halo—the halo of spiritual sacrifice and patriotic glory.

"The Big Chance," though ingenuous in its philosophy and unconvincing in the development of many of its situations, nevertheless has Mackian humor of dialogue and freshness of character. The play centers about a group of wasters and loafers of the Tenderloin, and depicts them gradually reacting to the war, first with a show of tolerance and indifference and later—as its immensities are brought home—zealous to share its tremendous opportunities.

A young woman who is living in an irregular relation with a man she really loves is the leading figure. A victim of circumstances she has a staunch heart and a ready will to defend herself and her friends.

Wasters Become Heroes

She exerts her influence upon her lover and their associates who include a race-track sport, a rich, young rounder and an Irish remittance man. And the result is that they get their "big chance" in France—the chance of a "decent death for men not fit to live."

The final act is a regimental dugout with a raid in progress and our heroes of the Tenderloin separately engaged. The heroine's own man finds a death on the battle field, leaving the girl a refuge in the sympathetic heart of the Irishman.

The appeal of the play lies in its raciness of speech and its vivid characterization. The race-track sport is one of the most humorously drawn figures of recent years. William E. Meehan played the part to the life in every gesture and inflection of voice.

Mary Nash as the young woman acted with a compelling force and naturalness. Willard Mack gave an interesting performance of the Irishman, playing with unction and romantic charm. John Mason made the most of an inferior part. Anna Mack Berlein, Katherine Harris Barrymore, Ramsey Wallace and Harry Robert were others in an excellent cast.

"NOT WITH MY MONEY"

New Crook Play Without Expected Surprise

A Comedy in Four Acts by Edward Clark. Produced by Mr. Clark at the Thirty-ninth Street Theater, Oct. 25.

Graham, Fulton's valet.....Basil West
Colored Waiter.....Dyke Thomas
"Dicky" Foster.....Lowell Sherman
"Penknife" Clay, alias Rev. Dr. Crane
Walter Wilson
Amy Legrande.....Carroll McComas
Mrs. Wheeler.....Cecelia Griffith
Rosalie.....Peggy Coudray
Angelica Butterfield....Beverly Westmore
Henry Porter.....Carl Gerard
Mortimer Gayling.....William Robyns
Mr. Cooley.....Robert W. Smiley
Mrs. Cook.....Minnie Milne

Just why Edward Clark should have been so anxious to let everyone know that he was "candidly" contributing a new crook comedy is rather difficult to fathom, because there is no suggestion throughout the entire play that he is trying to conceal anything. As a matter of fact, the trouble with the whole thing is that it is all so very obvious from the very beginning. You know from the very minute that all the principal characters have been introduced just exactly what is going to happen to each and every one of them.

Mr. Clark has gained a considerable reputation as an originator of surprises in the drama, but in his latest effort the only surprise he gave was in the fact that the play contained no surprise and that the outcome was so very palpable from the very beginning.

However, "Not With My Money" possesses a certain amount of what is colloquially referred to as "good stuff." It contains many bright ideas and original twists and is tolerably amusing.

But the play is not properly rounded off. It gives the impression that the author said to himself, "Well, here it is the fourth act. I've got to dispose of all these people somehow, so I guess I had better leave off right here." And so he did.

So he leaves his handsome young crook all dressed up and reformed, with a perfectly good job on his hands with every indication that henceforth he will tread only the straight and narrow path.

The cast is an exceptionally good one, and well balanced throughout. Lowell Sherman plays the leading role with his usual poise and charm, but displays an unwonted tendency to put undue strain upon his mobile features. Carroll McComas gives another of those brisk characterizations of a young American girl who knows her way about the world, but she gives no indication of ever getting really under the surface of things. To Walter Wilson has been entrusted the best character sketch in the piece. As the wily crook who stoops to anything from donning a clergyman's regalia down to availing himself of a young girl's wrist watch, he provokes much laughter.

Anything You Want to Buy or Sell?
THE MARKET PLACE
On Page 709 Will Do It For You

"FREEDOM"

Great Spectacle Presented on Most Stupendous Scale

A Dramatic Spectacle in Three Acts and Twenty-five Scenes by C. Lewis Hind and E. Lyall Swete; Music by Norman O'Neill. Produced by Lee Shubert and Julie Opp Faversham at the Century Theater, Oct. 26.

Principals: Marcia Van Dresser, E. Lyall Swete, Henry Herbert, Noel Tearle, H. R. Irving, Mrs. Hudson Liston, William Battista, James Eagles, Edward Martindel, Eva Randolph, Charles Webster, J. Harry Irvine, Edward Hayden, Caroline Duffy, Robert E. Lee Hill, Ralph Symington, Walter Geer, Glenn Hartmann, Arthur Row, Arleen Hackett, May Compton, Eloise Bordage, Clare Eames, Elizabeth Moffat, Charles Crompton, Howard Brooks, Edward Broadley.

On what an ambitious scale "Freedom" was produced can be judged by a glance at the program, which announces twenty-five scenes, one hundred players and a number of animals. The ambition of the authors may be realized from the fact that they attempt to compress the story of the evolution of human liberty into a single evening's entertainment. That they have attempted the impossible is acknowledged in a program note. However, they aim to pick and choose such instances as would best illustrate their theme.

To this end they obtain, in effect, a series of tableaux rather than a play. There is an enormous amount to fill the eye, but little drama.

Pictorial History Lesson

"Freedom" is a pictorial lesson in English and American history. C. Lewis Hind and E. Lyall Swete, who are responsible for this collection of impressive episodes, have strung them together with the simple device of the somnambulatory wanderings of two boys. They are put to bed in their New York home, and thereupon dream that an impersonation of Freedom leads them through the pages of history.

The first act of the spectacle, in seven scenes, brings the struggle for freedom from the fifth century down to 1381. The second act has ten scenes and dates mostly with the discovery of America and the United States in the making. The last division, in eight scenes, includes pictures of the Civil War, but is mostly taken up with the present war, which is shown to be the climax of the struggle of oppressed peoples in a final scene called the Triumph of Freedom.

Whatever dramatic interest the spectacle has is embodied in each individual scene, which either stands or falls on its own merits. The dramatic feeling was deepest in the scenes where Charles I. was led to execution, and where Patrick Henry and Lincoln voiced some of the most sacred sentiments of American political freedom.

The character of Freedom receives an impressive impersonation by Marcia Von Dresser. Her role is unusually extended in the matter of speeches, and she delivers all of them with a diction and power that are faultless. E. Lyall Swete provides several vivid portrayals of noted figures, and Edward Martindel appeared to great advantage in a few others. Clare Eames stands out especially well in a natural and expressive portrayal of the Virgin Queen.

"LADIES FIRST"

Nora Bayes Amuses in Hoyt Farce Musicalized—New Comedian Scores

A Musical Play in Three Acts. Book and Lyrics by Harry B. Smith; music by A. Baldwin Sloane. Based on "A Contented Woman," by Charles Hoyt. At the Broadhurst.

Uncle Tody.....William Kent
Brighton Betts.....Stanley H. Forde
Lefty McGuirk.....Paul E. Burns
Larry Burt.....Charles Olcott
Benton Holmes.....Irving Fisher
Betty Burt.....Nora Bayes
Aunt Jim.....Florence Morrison
Little Jack.....Clarence Nordstrom
D. C. Washington.....Lew Cooper
May.....May Brooks
Edith.....Florence Lee
Jane.....Elsie Shaw
Laura.....Henriette Wilson
Kate.....Doris Sheerin
Stella.....Elma Decker
Belle.....Jane Conrad
Sylvia.....Martha Deane
Hattie.....May Brooks
Ada.....Lottie Tyler
Mrs. Erbsmith.....Jane Elliott

No, there's nothing new in the plot, nor in the treatment of it. It's the old suffragette angle, only that to say it is old is, in this instance, quite redundant. Charlie Hoyt wrote "A Contented Woman," which has been harrybsmithed into "Ladies First."

But, and beyond all, there is Nora Bayes. And that settles it—or rather, that settles us, with the cozy chairs of the Broadhurst to make the settling comfortable. "Ladies First" has situations neatly built up, and it carries one blandly through the evening, with such occasional exhilaration as Miss Bayes and her admirable comedian, William Kent, are able to impart. And it seems that these periods fully make up for the more frequently less exciting ones.

Miss Bayes sang one song that afforded her comedy opportunities in particular. This was "Spanish," and dwelt on the generosity of those people, who gave us dancing in such prodigality—gave us, in fact, all of America, thanks to Columbus. And also gave us the "flu!"

A duet with Irving Fisher, who played the role of a dashing and dark-eyed swain, and an ensemble number with the bevy of pretty girls that populate "Ladies First" also were splendidly done by Miss Bayes. In the latter number, individual opportunity was afforded to May Brooks, a newcomer in the realm of painted forests and artificial moonlight.

William Kent proved not only an adeptness in comic characterization, but a nimble eccentric dancer as well. In Lew Cooper, "Ladies First" had another clever aide.

Florence Morrison, Charles Olcott, Stanley Force, Clarence Nordstrom and Paul Burnes had much to do with the intrigue and politics of the plot, and a little with the voicing of the score, all of which they did effectively.

• • •

"PERKINS"

English Comedy Opens Season at the Miller

A comedy in three acts, by Douglas Murray, produced by Henry Miller at Henry Miller's Theater, on Oct. 23.

Mr. Priestly.....Frank Kemble Cooper
Bobby Gilmour.....Fred Lloyd
Fergus Wimbush.....Henry Miller
Ruth Wimbush.....Florence Wollerson
Ada Wimbush.....Lillian Cooper
Mrs. Hubbard.....Tempe Piggott
Minnie Hubbard.....Marjorie Hast
Martha.....Frances Ames
Mrs. Calthorpe.....Ruth Chatterton

Tea flowed copiously in "Perkins," and when tea flows copiously, that is the dramatist's way of embroidering his pattern with conversation. And, naturally, when such an expedient is made use of, it argues that the dramatist is trying to talk himself, or his characters, into or out of such predicaments as the plot imposes. Which means that the story is as obvious as the reason for such over-indulgence in tea is apparent.

Such is "Perkins." That Henry Miller wasted any time at all on it is eloquent commentary on the sparsity of material. It afforded neither Miss Chatterton with an adequate role, nor did it do anything to add to Mr. Miller's histrionic laurels.

The story has to do with a widow's desire to rewed and her opportunity to do so. To make sure, however, that the suitor who is coming to pay her court at her home will meet her requirements ere she commit herself, out of sheer fear of losing him should she hesitate, she poses as the heroine's maid and confronts the would-be wooer with an ugly photograph purporting to be that of her mistress.

The upshot of this intrigue is that our wooer falls in love with the maid—and with explanations comes marriage.

• • •

ON THE RIALTO

THE ABILITY to turn actor in an emergency seems to be a special accomplishment of some playwrights. It is true most conspicuously at present of Willard Mack. Most of Broadway was astonished last Monday to learn that Mack was to assume one of the leading roles in his newest play "The Big Chance," for it remembered the advertisements of the play in Sunday's newspapers carried no mention of the author's appearance.

Monday night came and sure enough there was Mack in the role originally assigned to Cyril Keightley. He had taken the part on twenty-four hours' notice, changing the character from an Englishman to an Irishman. Mack has now but to assume the responsibility of a manager to duplicate George Cohan's record.

• • •

INCIDENTALLY, Mr. Cohan's managerial burdens have been lightened by the termination of his contract with Leo Ditrichstein. Many a time and oft upon the Rialto has Leo appeared with success under the Cohan banner. The contract seemed permanent, Leo writing a good share of his plays and George staging them and adding what was regarded as the "sure-fire" touch.

Now Leo goes alone, joining the ever-growing list of player-managers which includes William Faversham, Henry Miller and Margaret Anglin.

The break in the Ditrichstein-Cohan & Harris relations came about, it is said, through the belief of the latter that "The Matinee Hero" did not warrant any extension of its run. The star differed and having faith in his opinion decided to continue the engagement until the holidays. The test of popularity is on—and the box-office man at the Vanderbilt knows the secret.

• • •

A CONTEMPTUOUS reference to the Evening Post in "Tea for Three" has set Broadway to wondering what previous product of Roi Cooper Megrue's pen met with particular disfavor at 20 Vesey street.

• • •

WHEN Will Rogers and Fred Stone meet then comes the tug of lassos. A recent night at the Globe Theater found Stone, vacationing during the influenza ban in Chicago, seated in a box watching Rogers spinning his lasso and commenting upon politics and personalities. The latter spying Stone threw the rope across the footlights, draping it around Stone's neck, and drawing him to the stage. Now Jack-o'-Lantern Stone knows something about lassos himself, and when Rogers said "work for me tonight, Fred," he took the rope and began loops and twists that won a warm welcome from the audience.

• • •

THE "FIFTY-FIFTY" arrangement by which A. H. Woods keeps peace between Louis Mann and Sam Bernard continues as binding as when the two stars opened in "Friendly Enemies." If Woods in going back stage happens to address Sam first he must even up during his next visit by greeting Louis first. If Louis receives his salary ahead of Sam one week the following week will find Sam paid first. And so it goes in every phase of their professional life together. Even the billboards are affected. One will find one sign announcing "Sam Bernard and Louis Mann in Friendly Enemies," and directly underneath another sign reading "Louis Mann and Sam Bernard in Friendly Enemies."

• • •

NO LONGER are there any attractions in New York which are continued from last season. With the passing last week of "Going Up" and "Maytime" Broadway has settled down to determine what current productions are to penetrate into the 1919 season.

• • •

BACK to "The Auctioneer" has gone David Warfield. Indeed, Mr. Belasco's only male star is playing a four weeks' engagement in his first big success at the Manhattan, beginning Monday. Meanwhile during these continuous revivals of "The Music Master" and "The Auctioneer" Broadway has a growing curiosity. It wonders why Mr. Belasco does not repair with his Waterman to his bizarre studio at the top of his theater and refuse to leave it until Mr. Warfield has been supplied with a new play. Shades of Vandet Decken!—he deserves one.

• • •

HEALTH COMMISSIONER COPELAND recently showed his contempt of the danger of crowds in a well-ventilated theater. He attended a performance at the Hippodrome.

• • •

TIMELY, as usual, theatrical entertainment has gone to the influenza epidemic for inspiration. A song in "Ladies First" entitled "Spanish," relates that the Spaniards introduced to us Columbus and the "flu." The song rhymes cadenza with influenza.

• • •

A RIVALRY between sisters for stellar theatrical honors appears to exist, with Mary and Florence Nash as the opponents. Sister Mary no sooner heads the cast of "The Big Chance" than an announcement comes that Sister Florence is to star in "Remnant," a drama, which is to reopen the Morosco.

The rivalry between sisters Olive Wyndham and Janet Beecher has long interested theatergoers. Then there are John and Sidney Drew to add variety to family competition, to say nothing of E. H. and Sam Sothern.

"GLORIANNA"

Not Dependent on the Book for Pleasing Quality

A Musical Comedy in Three Acts. Book by Catherine Chisholm. Music by Rudolf Friml. Produced by John Cort at the Liberty Theater, Oct. 28.

Glorianna Grey.....Eleanor Painter
Dolores Pennington.....Dorothy South
Therese, Ltd.....Josephine Whittell
Tonio.....Curtis Karpe
Mrs. Daphronia Pennington.....Ursula Ellsworth
Angelica Pennington.....Rose McEntire
Lieut. Dick Pennington.....Joseph Lertora
Jack Pennington.....Ralph Whitehead
Alexander Galloway.....Alexander Clark
Robbins.....James Joseph Dunn
Nenette, Rintinrin.....Ergotti Twins
Jessica.....Emily Lea
Porters.....Gilbert Wells and C. Balfour Lloyd
Maids.....Marguerite St. Clair and Elsie Lawson
Ring Bearer.....Vera Dunn

Ingratiating music, well sung and orchestrated, especially lively dancing, a collection of well interpolated specialties, and an adroit and charming chorus make a happy combination for the new offering at the Liberty Theater. These good points are fairly strong enough to mitigate the plodding dullness of the book and the inertia of the lyrics.

There are two or three of Rudolf Friml's tunes that have the quality and charm of the best, and there is not a number in the whole score that is not pleasing. Eleanor Painter's fine voice and agreeable manner raise the rendering of her songs above the musical comedy average.

The least said about the book and lyrics the better. Catherine Chisholm Cushing has gone back some five years to the comedy she wrote for May Irwin called "Widow by Proxy," and transported it practically intact as the background.

The plot concerns the masquerading as a widow of a young woman to aid her friend in obtaining the legacy of her husband, who was only missing after all. But the book, like that of many other plays with music, is not necessary to the success of the piece.

VAUDEVILLE VOLLEYS—From Walter Kingsley

Frisco and Loretta, Picturesque Dancers of Outlaw Land, Come Into Their Own—Importance of "No. 4" on Bill—Nitta-Jo, Queen of Montmarte, Wins Broadway

FRISCO, exponent of super-jazz dancing, and the most famous product of the Barbary Coast School of Terpsichore, has arrived. After a long, hard road, over which he has stepped with persistent gaminerie and grotesquerie, he and his partner, Loretta McDermott, a Chicago product, are headliners at the Palace Theater, have registered a prodigious hit, which automatically extends their engagement, and are being deluged with offers.

Frisco never saw the Barbary Coast, yet every habitue of that picturesque outlaw land who has seen him declares him to be the incarnation, the essential spirit, the living, breathing, dancing expression of the place.

That's why George Lewis of Dubuque, Iowa, is nationally famous as Frisco. The name is so pat, so felicitous, so skin-fitting that no one, not even his kinsfolk, ever dream of calling him anything else.

He is Frisco—the quaint physical expression of a place and a period. "They give me the m-m-m-monaker and it st-st-st-stuck," stutters the dancer in telling his story, "but I wasn't really ever in any B-B-B-Barbary Coast d-d-d-dump."

Thirty-five "Heaters" a Day

When Frisco was talking salary with the booking powers of the Palace he casually mentioned that he was under considerable expense for his "heaters."

"What do you mean by 'heaters?'" asked a vaudeville man.

"My c-c-c-cigars; I smoke about thirty-five a day," Frisco explained. And so it became known that the smokes out of which he extracts so much comedy are to him "heaters."

Frisco has been doing his original style of dancing for a good many years; he has been away ahead of the times until the present, when the public has taken to jazz music and all that goes with it, and the steps of Frisco are the ultimate expression of the delirium tremens of syncopation.

Frisco as a "Busker"

Frisco has always been popular in the underworld, where they have had ragtime and jazz and strange delirious dances for two generations. He saw the dancing of the dumps modified into the syncopated steps and the parlor prancing that ruled during what was known as "the modern dancing craze," but he refused to tone down or soften his expression of the weird, wild music that appealed so potently to the folk of the care-free resorts where respectability was shed like a garment.

Frisco stood by his art. Rather than bend the knee or shake the foot in conformity to current polite usage of the theater, he "busked" in lowly resorts, which means that he appeared before nondescript audiences in cabarets and concert saloons and danced for whatever the spectators might throw to him.

Nightly he harvested from the dance floor thin dimes, and more obese pieces of silver, and sometimes a "paper," as he termed a greenback. Off and on he subdued himself to chorus work and, buried in the ensemble, appeared in "The Chocolate Soldier" and "A Modern Eve." His story of his experiences as a Bulgarian military man in "The Chocolate Soldier" is one of the classics of chorusdom.

He Meets Loretta McDermott

One day he met a shapely child in her teens, dancing in a Chicago resort, and after watching her lawless rhythms decided that here was a partner after his own heart, who knew intuitively how to express in the dance the latent savagery of rag and jazz.

They worked together at Colosimo's, and then, hearing that in the underworld of New Orleans there was a ripe and sophisticated appreciation of their style of stepping, they went to the Mississippi town and danced before primitive jazz bands which gave their blood a paprika-and-jungle tingle.

They went to Mobile and danced there. Thence the road led to Chicago, and on to New York. The Dixieland Jazz Band, on Frisco's say-so, followed them to Chicago and set that town wild over syncopated lawlessness. As the rhythms grew wilder and the beats more complicated, the call of the wild men and the wild women was for madder music and for stronger steps, and behold, Frisco emerged from the underworld with Loretta McDermott and was the craze of the hour.

What Vernon Castle Advised

Vernon Castle saw him and seeking him out said:

"Frisco, you have what they really want. This modern dancing has been playing at the real thing. They want the rough stuff, and jazz is the music to bring it out. They are tired of polite ballroom dancing and the Barbary Coast perfumed and emasculated. Go to New York and be there when this jazz stuff hits Broadway."

Frisco came to New York, and so did Loretta McDermott. For a time they danced in cabarets and cafes, the mad call of the jazz being slow in hitting up the pulses of jaded New York.

One night they went on in an almost-show at the Fulton Theater and the house cheered them. Florenz Ziegfeld, Jr., ever hawk-like in his search for the new and the excellent, immediately engaged Frisco for the "Midnight Frolic" and "The Follies." Loretta McDermott went to the Century Roof in imitations of her partner. Both registered success and flowers and large incomes.

Jazz now flooded the dance places; the parlor hoofers fell back into the boudoir and into the white light of the incandescents strode Frisco and Loretta, bravely doing the red-blooded, hirsute, Pan-Venus steps that had been kept so long beyond the frontiers of respectability. It was the real thing at last, and the dances that came from the jungle and outgrew tom-tom melodies and crept up from the levees of New Orleans to Chicago and shimmied over the overland route from the Barbary Coast, came into their own with a whoop and boom, boom, boom that would gladden the heart of a witch doctor beating with a human thigh bone on a tin-pan gong.

All the world took up jazz dancing and hearkened to jazz music. London has just caught the epidemic and the mortality is even greater there than over here.

Keith meanwhile has caught Frisco and Loretta McDermott and tied them up with contracts and made them headliners. Their troubles are over, for fortune is theirs, and a high place, and the Barbary Coast via Frisco is the real, real thing in the dance places of the most socially high.

How Gottlieb Picks "No. 4"

When George Gottlieb, booking expert of the Palace, gets down to No. 4 on the bill, he says to himself as he looks over the available material: "For number four position we must have a 'corker' of an act—and a 'name.' It must be the sort of an act that will rouse the audience to expect still better things, based on the fine performance of the past numbers. Maybe this act will be the first big punch of the show—at any rate it must get over strong. It must strike home and build up the interest for the act that follows."

Nitta-Jo Nth Degree Parisienne

Nitta-Jo, "La Gigolette Parisienne," made her Broadway debut at the Palace this week and every French soldier and diplomat and commissioner in town was there, and so was all Broadway, when the word of her success got abroad after the Monday matinee.

She is Apache, is Nitta-Jo, and Parisienne to the Nth degree—and then quadruply so. She is the first of the French artistes to come over under the new arrangement for the interchange of acts between allied nations for the promotion of a better mutual understanding.

After the war there will be a great exchange of talent between the American, British, French, Italian and Belgian music halls, with a few artists, outside of acrobats and jugglers, to come from Japan. Nitta-Jo, for the present, represents Paris.

Two Weeks in Montreal

Marinelli, the international agent, is her manager. He gave her a cautious try-out over in Elizabeth a few weeks ago, and the audience stood up and cheered her at every performance.

"A riot," said the wiseacres of vaudeville.

"A tremendously dynamic personality," said a highbrow.

"They'll tear up the seats over this French dame," commented a fellow vaudeville performer.

"All this sounds too good to be true," thought the High Command of Keith vaudeville. "Send Nitta-Jo to Montreal, where she'll get a French and an English audience, and see what the report is," was the direction.

Away went Nitta-Jo to Montreal, and again audiences stood up and cheered her. They cheered so loudly and so persistently that Nitta-Jo was made a full headliner and held over for a second week, this being the first time any artist ever played a Montreal music hall two consecutive weeks. She was a sensation.

She's Theatrical TNT

That is why Nitta-Jo came to the Palace to play on the same bill with Lillian Russell, Frisco, Harry Watson, Jr., and other great favorites.

"What is she like?" you ask.

Well, she isn't pretty but, oh, my word, how magnetic! She has personality that breaks in waves of fascination against the foyer wall of the theater. Her manner, her method, her way of doing things is interesting to the point of positive excitement. She sings in French but she makes her French understandable by her dramatization of her songs.

Imagine a French Belle Baker, Adele Rowland, Irene Franklin, Ruth Roye and a lot more character singers and song characterists blended into one Gallic individual, with the pep of a field gun and the entertainment power of theatrical TNT.

An Apache of the Apaches

Nitta-Jo was an Apache before the war; she sang in the underworld of Paris. In Montmarte she was queen. She sang thousands of the bad boys of Paris off to war. She went to the cantonments and sang; she gave up her career for war work. As "La Gigolette Parisienne" she was the idol of the French army.

Then the powers allied decided that it would be a very fine thing if the artists of the various countries began to go back and forth to make the publics acquainted each with the artistic pets of the others. So, first of French players, Nitta-Jo got her passports to the United States. It was the reward of merit.

Curiously enough, the Apache girl is on the same bill with Frisco of the Barbary Coast and Loretta McDermott, who has more than a dash of Apache herself.

Welcome to Nitta-Jo. May she raise our morale and make a fortune for her fascinating self.

IN THE VAUDEVILLE FIELD

VAUDEVILLE TAKES $13,000,000 BONDS OF THEATERS' TOTAL OF $41,000,000

Keith Houses, With $8,000,000, Head List —Loew, Fox, Proctor and Moss Make Magnificent Showing

THE VAUDEVILLE theaters of New York City contributed more than thirteen million dollars to the Fourth Liberty Loan.

Totals just compiled by the Theatrical Allied Interests Committee, which, with E. F. Albee as chairman, conducted the drive to fill a quota of fifty million dollars allotted to the theaters of the city, place to the credit of the vaudeville theaters exactly $13,607,400 in verified bond sales.

These sales were effected through untiring canvasses of the audiences by managers and professional people appearing on the boards of the houses solicited. In order to allow the necessary time to garner the subscriptions, bills were cut down in length by the elimination of two acts, in most cases, and more where necessary, many of the acts being condensed. Besides, on instruction of the management. On not a few occasions acts which were on the payroll were omitted entirely from a performance and the personnel employed in the work of disposing bonds.

The greater drive of the theaters added $41,154,650 to the Second Federal district's total of $1,800,000,000, this district including New York, New Jersey and Connecticut. The total far exceeds that garnered during the last drive and fell a little short of the goal only because of forays made by rival committees into the amusement field. Vaudeville probably would have realized a round fifteen million but for this patriotic freebooting.

Magnates Boost Total

The report issued from the theaters' loan headquarters in the Longacre building shows the Keith houses, of the vaudeville classification, in the lead, with Loew, Fox, Proctor and Moss ranking next, in the order named. To the Keith subscriptions of $7,845,200, the personal interests of Keith and Albee added a handsome check for $157,900. William Fox, on top of a handsome total garnered in his theaters, added a personal check for $125,000, and F. F. Proctor, reinforcing substantial investments in past loans, bought $65,000 more in bonds of the Fourth series.

The Fox total, outside of William Fox's personal subscription, was $1,654,850. Proctor sales, aside of the investment made by the head of that circuit, amounted to $803,450. The Loew total was $2,169,200 and Moss theaters added $786,800.

Individually, the vaudeville houses, just three dozen of them, here alphabetically presented, rolled up the following totals:

Academy of Music, $50,750; Alhambra, $232,350; American, $112,950; Audubon, $354,700; Avenue B, $39,100; Boulevard, $57,800; Circle, $61,600; City, $134,300; Colonial, $466,050; Crotona, $112,450.

Delancey Street, $57,250; Eighty-first Street, $915,400; Eighty-sixth Street, $31,450; Fifth Avenue, $449-$850; Greeley Square, $41,800; Hamilton, $256,700; Harlem Opera House, $141,650; Jefferson, $49,550; Lincoln Square, $47,950; B. S. Moss, $18,600; Nemo, $130,550; National, $33,850; Orpheum (Loew's), $41,000.

Palace, $2,422,650; F. F. Proctor, $65,000; Proctor's Twenty-third Street, $134,000; Proctor's Fifty-eighth Street, $77,800; Proctor's 125th Street, $76,800; Prospect, $31,150; Regent, $140,700; Riverside, $1,639,200; Royal, $216,150; Star, $29,150; Victoria, $55,950; Washington, $63,250; Plaza, $128,050.

WHAT VAUDEVILLE GAVE TO AID LIBERTY LOAN	
Keith Theaters (including $157,900 by personal interests of Keith and Albee)	$8,003,100
Loew Theaters	2,169,200
Fox Theaters (including $125,000 by William Fox)	1,779,850
Proctor Theaters (including $65,000 by F. F. Proctor)	868,450
Moss Theaters	786,800
	$13,607,400

* * *

ED HERRON IS A HIT AT HAMILTON

Well Acted Sketch Delights—George Armstrong Parodies Popular Songs

Hamiltonians voted Ed Herron the hit of the bill this week. His sketch presents the problem of a drummer husband, newly married, whose wife has turned faddist through a freak lecturer's ministrations during his absence. How she was cured of her aberration through the simple expedient of pitting a charming woman against her theories is set forth in a charmingly acted piece of comedy drama.

Mr. Herron was capably supported, and certainly exercised excellent judgment—and his ocular sense—when he engaged the actress, unnamed on the program, who played the third angle of the domestic triangle.

Next to the Herron sketch, George Armstrong came in for honors. He is a Heights favorite. His parodies on "Over There," "I'm Sorry I Made You Cry," "I Hate to Get Up in the Morning," "It's a Long, Long Trail," and others proved witty and were put over for all they were worth.

Harry Hark sang songs of the day, some illustrated with motion pictures; Jack Singer and his Dancing Dolls proved adept in their steps, and Foster and Seamon filled in with patter. Charles Chaplin in his latest comedy, "Shoulder Arms," added to the hilarity.

RIVERSIDE HAS THREE-STAR BILL

Trixie Friganza, Bessie Clayton and Valerie Bergere Top Fine Program

A cluster of headliners made the Riverside bill remarkable in grade of entertainment. Trixie Friganza, Bessie Clayton and Valerie Bergere were the especial luminaries.

The former, plump, pleasing and prolific as ever, was especially well supplied with material, thanks to Jean Havez. Bessie Clayton and the Cansinos, with Tom Dingle among their support, held over a second week to receptions equally as warm as greeted them on their debut as a dancing unit.

Then there was Valerie Bergere, who proved her versatility in dramatic interpretation, playing the role of a Japanese girl in "Little Cherry Blossom." Herbert Warren ably supported her.

Al and Fannie Stedman in their delightful "Pianocapers" aroused much laughter, as did also Herbert Williams and Hilda Wolfus, of course. These "Hark!" classicians of the varieties are perennially welcome.

* * *

PERSONALS

Helen Ware is rapidly becoming one of the outstanding hits of the season in "The Eternal Barrier."

Nan Halperin has an entirely new act, which promises to be the greatest hit of her meteoric career. Little Miss Halperin is one of those fortunate girls who has personality, magnetism and a heaping measure of talent.

Johnny Dooley, the irrepressible, will do a single until Yvette Rugel has quite recovered from the "flu." Too bad that such a clever act should be broken up, even temporarily, for it was a certain laugh-getter if there ever was one.

Belle Baker will begin her annual triumphal tour of the New York vaudeville houses on Nov. 4th. She will play some twenty weeks in Greater New York, where her popularity is unbounded. She has, as usual, a routine of smart, exclusive songs.

SERGEANT LILLIAN STORMS PALACE IN NEW MARINE TOGS

Miss Russell's Annual Appearance an Event—Audience Delightedly Acclaims Nitta-Jo of Paris

Lillian Russell made her annual invasion of vaudeville at the Palace Monday, bringing new honors to the footlights, although Mars, not manuscript, is the basis of these. Miss Russell, after singing a drinking, a love and a sabre song from comic operas of old that served to establishe her as a favorite, and following these with two modern numbers composed for her especial use, spilt the measure of prodigality by making her first calcium appearance in the costume of top sergeant of the marines, surrounded by a detail of the boys of that branch of the service. This distinction was conferred on Miss Russell by the government for her highly effective activities in recruiting the youths of Pittsburg for the service.

With her comrades-in-arms about her, Miss Russell sang a song and then recounted her experiences in the last loan drive, in which, needless to say, she took an active and an untiring part.

The audience rose to her. In her tubby marine hat and the natty olive-drab service uniform she looked every inch a soldier—and more ravishing than ever.

Nitta-Jo Emphatic Hit

Another act of significance in the light of present-day events was that of Mlle. Nitta-Jo, Parisian chanteuse of a Montmarte mould. She, like Frisco, who is purveying Barbary Coast sinuosities at the Palace a second week, was once of the cabarets as the underworld of Paris knew them. And, like Lillian Russell, she rose to the heroic occasion when France needed men. She made all the absinthe aborigines, or the Apaches, if you will, of Paris join the colors. And then she went to the cantonments and sang them into fighting moods.

Frisco and Loretta Again

That same magnetism which accomplished this wonderful work for France she exerted on her Palace audience, and what need had she for any tongue but that of the French, so graphic were her pantomimic and facial byplay.

Yet she sang several American numbers that were models of interpretation. Where is there an American singer today, for instance, who can give quite the dramatic force to "I'm Sorry I Made You Cry" that Nitta-Jo injected into it? We say again, as on the occasion of her debut at the Riverside—"Welcome! We need you, Nitta-Jo."

Frisco and the little hair-trigger personality known as Loretta of the McDermotts again swept all before them. Both are so clever in inter-

(Continued on page 692)

ACTS OF THE WEEK REVIEWED

Harry Watson, Jr.

Jack Norworth has placed the laughing hit of his production, "Odds and Ends," in vaudeville. Harry Watson, Jr., made his initial bow in his new environment at the Palace, and with tried and true comedy scenes could not fail to score just as big as he ever did in musical comedy.

From "Odds and Ends" had been lifted the ludicrous telephone scene. The supreme naturalness with which the predicament of the Williamsburg visitor to New York is shown, comprising his endeavors to insert himself and his armful of packages into a cramped telephone booth, and his subsequent troubles and tribulations, is the secret of the success of this laugh-getter. In less capable hands the scene would descend to cheaply burlesque levels without a doubt.

The telephone scene is followed with that Watson classic, the vainglorious exploits of Battling Dugan. No one who has seen a debilitated pug, who, for so many drinks, will tell you the most marvelous tales of his one-time prize-ring prowess, can fail to appreciate the realistic counterfeit which Watson presents.

According to the actor who appears as his manager, and is to present him in a pugilist's training routine, there are few of the celebrities of the squared circle that the Watson pug has not caused to bite the dust. Then, after exercises have been gone through, proving a frost, a challenge for a short go, not intended to be taken up, is issued, with a preposterous purse hung up.

But a stripling youth cannot be ignored, and the pug has his misgivings when the manager is forced to accept the challenge on behalf of him. The vaunted king of the ring staves off defeat for a time, then falls a count-out victim of an open-handed uppercut. The draft got him.

Harry Watson, Jr., can remain in vaudeville just as long as he wants.

Norton and Melnotte

Dixie Norton and Coral Melnotte appear in their second offering. Nothing distinguishing marks the new act, but, though the songs are the oft-sung ones of the day, they are prettily rendered. With dainty dancing and a pretty wardrobe to bolster their vocal efforts, the act is to be ranked among the better ones of the "sister" variety.

Klass and Termini

The ease with which these musicians achieve results presenting technical difficulties completely fools the audience into believing that all they do is so much pleasurable child's play.

That's why this new coalition proved a success with their audience. Always the spirit of play must be uppermost in the presentation of such acts. Many a virtuoso has failed in vaudeville because he could not forget the concert hall.

All of which does not argue that a vaudeville audience does not appreciate good music, but they do not want it filtered into them in an educative spirit.

The piano, violin and accordeon figure in the musical undertakings of Klass and Termini, and a hearty spirit of fun enters into all they do, which is quite meritorious musically. They put pep nto the final popular numbers, and went off to thunders of applause. That's the idea.

"What Girls Can Do"

This act, programmed as "a feminine novelty," enlists the services of several clever young women of various talents and is well arranged, set with taste and prettily costumed. It is produced by Rosalie Stewart and is furnished with book, music and lyrics by Creamer and Layton. Bert French staged it. Musical in character, with plenty of dancing and a dash of comedy, it affords about forty minutes of snappy, variegated entertainment.

The act is in three scenes. It opens in full, with a knitting scene. Ensemble work comprises the most of this scene.

A second scene is in one, and here the members of the cast have individual opportunity for the display of their talents. The army, the navy, the Salvationist and various war occupations of women are represented.

This is followed by a camp scene "over there" in full, showing an entertainment for the boys in progress. Ardelle Cleaves contributes a dancing violin number, Queenie Dunedin indulges in tight-rope walking and comedy, the Morin Sisters are seen in fancy and acrobatic dancing and others contribute song and fun.

A tableau, with Ardelle Cleaves in the garb of a Red Cross nurse, brings the entertainment to an end.

The idea is admirable, and it is well carried out.

Dagmirov Dancers

The Dagmirov Troupe, Russian singers and dancers, have an act using a special set in full stage that will fit nicely into the program of any combination house. The offering develops no new angles of an old art, but is made interesting by exceptionally expert and agile maneuvers.

The act opens with a Russian song palpitating with the plaintive note of the music of the Steppes. Then it's "On with the dance," the numbers being executed in concert and singly, to a neat finale. All the verve and abandon of Russia in its unconfined moments of pleasure is manifest.

* * *

Pluggers Have a Big Night at Mount Morris

At the last gathering of song writers at the Mount Morris Theater, Al Burton dropped in for a few minutes with "It's Never Too Late to Be Sorry." Marguerite Snow adorns the title page.

M. Krauss, writer of "Just a Baby's Prayer at Twilight," introduced his latest, entitled, "American Beauty," which was well received by the crowd in front. The Joe Morris Music company had a singer and pianist on the job to teach the audience how to sing "When Tony Goes Over the Top" and F. B. Haviland's man did some good work with "I'm in Heaven When I'm in Your Arms."

TRIXIE FRIGANZA
Favorite entertainer who has just won new triumphs

BILLS IN BROOKLYN

Nan Halperin and Eddie Leonard Week's Features

Nan Halperin returned to the Orpheum, winning increased favor in a new song cycle. William B. Friedlander outfitted her with the new melodies and lyrics.

The bill was further emphasized musically by Andrew Mack's song contributions, supplemented by stories that won hearty laughter.

Bushwick patrons reveled in the new bill. Eddie Leonard and his minstrel aggregation topped it, and Hermine Shone, with an excellent supporting cast, in "Best Sellers," held a prominent place on it.

WELL BALANCED BILL AT AMERICAN

Carl McCullough's Impersonations Delight—Russian Dancers and Sketch Add to Pleasure

The bill at the American was topped by a headline attraction meriting the designation in the person of Carl McCullough. McCullough proved a magnet, as turn-away business Monday afternoon attested. He was enthusiastically received and pleased with his familiar impersonations of stage celebrities.

Another act that made a distinct hit was Frank L. Dent, a juggler, who intersperses a usual routine of ball, hat, plate, cane and cigar casting with some unusual tricks. The Dagmirov Troupe, Russian singers and dancers, were called back for many bows.

The song hits of the bill were "You'll Find Old Dixieland in France," sung by Walton and Francis, and "Smiles" and "Three Wonderful Letters from Home," sung by Southe and Tobin.

* * *

Influenza Played Havoc with U. B. O. Houses

Well, Philadelphia and Baltimore are opening up. That helps a little. Vaudeville people are beginning to feel normal. Just imagine, out of fifty-two houses classed as big time and supplied through the U. B. O., only seven operated last Monday. One was Boston and the other six in New York City (Palace, Alhambra, Riverdale, Colonial, Royal, Orpheum, and Brunswick). Only one house on the entire Orpheum circuit was open, St. Paul. The Loew circuit was in just as bad shape.

PROCTOR ADDS FAVORITE TO BILL

Johnny Dooley Stampedes Fifth Avenue Audience—Sophie Tucker, Jazz Queen, at 125th St. House

F. F. PROCTOR put forth another big 'un this week, when he billed Johnny Dooley at his Fifth Avenue Theater. Dooley's "acrobatic rag" is full of horseplay based on the laborious efforts of has-been or hackneyed performers to please. He sings "That Spanish Dancer from Madrid" in a manner to make the song all his own.

Continuing her tour of the Proctor houses to big welcomes was Sophie Tucker, surrounded by her jazz band. She was seen this week at the 125th street house.

Hilarity at Fifth Avenue

The Fifth Avenue enjoyed one of the biggest laugh weeks in its history. Johnny Dooley led in the fun-making, with several clever comedians in his wake, and preceding his turn, to keep the audience swaying from welcome exertion. Foremost on the bill, besides the prime headliner, were Burns and Fabrito, Smith and Kaufman, Bryan and Broderick, and, in the latter half, a miniature musical show populated wholly by girls.

New 23rd St. Bill Popular

Martin and Webb and the Eight Dominos were factors in the enjoyment occasioned by the new bills at the Twenty-third street house. The Whiteside Sisters helped things along, as did also Devine and Williams. Then there were El Cota, Dorothy Southern and others to fill the measure of fun.

Feature Pleases 58th Streeters

The favor with which "A Bachelor's Romance" was received at other of the Proctor houses was duplicated at the Fifty-eighth street theater this week. It is one of the most popular Proctor offerings in a long time. Newhoff and Phelps are quite standard with Proctor audiences, and pleased as usual. The bill was completed with Frank Mullane, Gray and Graham and Tom Kyle and company.

Sophie Tucker at 125th Street

While the jazz band jazzes, Sophie Tucker super-jazzes. And, all in all, 'tis some jazzing all around. On the square, it is, just as it might be on the plaza, only that New Orleans takes care to stick that sort of sashaying stuff into its resorts intime. So the audience at the 125th street place got real exclusive stuff for less than the price it takes to buy the bottled goods that goes with it at the aforesaid cabarets confidential. Sophie Tucker was "there," so the audience voted.

IN THE SONG SHOP

Songland's Rip Van Winkle Returns—Col. William J. Hartley Here with Fresh Crop of Ballads After Twenty Years Absence

BY E. M. WICKES

THE OTHER DAY I ran across one of Colonel Hartley's songs, published approximately twenty years ago by Howley, Haviland and Dresser. In those days Hartley made a living writing lyrics and doing newspaper work, and when he quit the song game to make money he never thought he would come back. But he did—and he came to the scene of his initial lyrical offenses and is now writing some excellent semi-highclass ballads, as well as novelty songs. "Put Your Hand in My Hand, Honey," is the latest from his pencil, which is published by the Bizet Music Co., 1431 Broadway. Long, long ago, song-writing with Colonel Hartley was a necessity, but now it's a hobby, and perhaps he'll do the better work for that.

Taps Gets a Laugh

Whenever Taps makes an announcement from the Mount Morris Theater, which occurs about fifteen times every Thursday evening, he takes the job very seriously. His prologue consists of, "Ladies and gentlemen, I'm gonna take the pleasure of introducin' two popular boys who will feature Fischer and McCarthy's latest hit," or something to this effect. At the finish Taps hands the audience a stock bow and disappears.

The other night he told his audience of the big benefit show to be held at the Mount Morris next month, and then added: "I promise you we'll have all the big stars in town, including Eddie Cantor, Irving Berlin, Al Jolson, Eddie Leonard——"

Taps stopped here, for the crowd in front thought he was kidding and roared. Taps is still wondering why the crowd laughed.

Lillian Teece Ill

Lillian Teece, the Australian "personality girl," who was billed as one of the features of the Chinatown block party, was unable to appear owing to an attack of Spanish influenza. By the time this item appears she will in all likelihood be out and around the same as usual.

Here's New G.-F. Song

The influenza in the West sent L. Wolfe Gilbert and Anatol Friedland back to New York. With them they brought their latest song, "Singapore," which they have already placed with two of the best song acts in vaudeville. And the Duncan Sisters, who are becoming very much in demand of late, are featuring "While You're Away" for the boys. Maxwell Silver, the general manager, has a breathing spell now to catch up with his orders.

Benefit for Soldiers

Charles Lang, of Joseph W. Stern and Co., and Joseph Halpert are arranging to hold an all-star vaudeville show at the Mount Morris Theater Nov. 12. The proceeds will be turned over to the soldiers' families of the auxiliary local board of which Lang and Halpert are members. Jennie Rich is also lending a helping hand to make the affair a glorious success.

Lang said that at least fifteen big stars, including Eddie Leonard, Irving Berlin and Eddie Cantor, have promised to do a turn. "I'm Glad I Can Make You Cry" will be featured at the show by Harry Tenney.

Mickey Held Back

Influenza and the discontinuing of new releases have forced Daniels and Wilson to postpone their song publicity campaign, which was to be conducted in conjunction with a photoplay featuring the number. In the meantime, however, the firm is going after its latest publication, "Baby Memories," which is above the ordinary type of ballad.

Von Tilzer's New Catalogue

Harry Von Tilzer is building up a high-class catalogue and has already brought out two classy numbers, namely, "The Sunset, Home, and You," and "Just Lonesome." Lee David wrote the second number. It is not at all unlikely that in the near future every publisher will carry a popular and a high-class catalogue. If the high-class songs are there, the public will buy them just as quickly. "Missouri Waltz," "Blue Rose Waltz," and "Hindustan" are good examples of what may be accomplished.

Amy Clark an Exception

As a rule, women don't care to do business with women, especially in the show business, but this old-time prejudice doesn't appear to handicap Amy Ashmore Clark, who is in charge of the Artmusic professional department. Her latest conquest among her own sex is Madame Chilson-Ohrman, who has added "Waters of Venice" and "Forever Is a Long, Long Time," to her repertoire. At present, Madame Chilson-Ohrman is featuring the numbers on the big U. B. O. time.

Who Made "Over There"?

Every time a song becomes a sensational hit like "Over There" or "Smiles," about fifty singers put in a claim for individual credit for having made the number popular. Sometimes the act that originally introduced such a number "dies" with it and takes it off, and then, after another has made a hit of it, puts in a bid for the honor.

In reply to a query concerning "Over There," eight out of ten persons answered that they thought that Harry Ellis had done more for "Over There" than any other individual. Maybe they were all wrong and maybe they were not. Ask Ellis.

Just now Feist has a song that looks like a big hit in "Would You Rather Be a Colonel with an Eagle on Your Shoulder or a Private with a Chicken on Your Knee?" According to Archie Gottler, the composer, Al Jolson and Eddie Cantor will have to go fifty-fifty on the honors for having made it a hit.

SONGS THAT SCORED IN VAUDEVILLE THIS WEEK

I'm Sorry I Made You Cry	Nitta-Jo
Three Wonderful Letters from Home	Southe and Tobin
While You're Away	Gilbert and Friedland
Give a Little Credit to the Navy	Anna Chandler
We Can't Get Along at All Nurse, You've Got to Make Me Well Again	Whiting and Burt

Sergt. Lillian Takes Palace

(Continued from page 690)

preting the savageries of the dance of impulse, the uncloaked reality of rhythm, that one wonders if they are not jealous of each other. But then, aren't they of Bohemia, where the supreme law always is, Nothing matters today but joy, for tomorrow the landlord puts us out?

Mad Musicians—These

A word here of Frisco's musicians—madder than March hares in the hatching of harmonies never before heard on the stage. Only Chicago's unrestrained sawdust-strewn backrooms and cellars, where Gambrinus spilt cheaply of his amber largess; only Barbary brothels, where the dance is as was the gold-lust of '49; only wild Argentinan importations of steps intrigued by the shapely limbs and flashing eyes of creoles in those zones in volatile New Orleans—these, including, perhaps, a mad Mexic dance in low-ceilinged, lantern-lighted hall, or Hawaiian jungle revels, with the moon striking glints from swarthy skins even as it streaks the swelling tides, these, and only these, have heard such primal pandemonium before.

And Bert Kelly, an Irishman, too, is in control of this arch-aggregation of fiddling, fluting, fury-breeding sound-fiends—that is, so far as any control may be guessed at.

Playlet Glows with Realism

But on! Charley Grapewin and Anna Chance prove charming, and civilized, in "Jed's Vacation," a new Grapewin angle of his series of sketches on a traveling man's eventful life. The acting is pitched in just the right key to make the little sketch glow with realism. It went big.

Al Shayne has a face that represents the initial of his patronymic, with a couple o' bars across, running vertically. Aside of the face, he has a voice behind it. With rather sparse material to handle, he yet scored decisively with his patrons.

Further laughs followed when Harry Watson reappeared after having strayed to legit fields. Perhaps convulsions would be no more an exaggeration than the original statement seems an understatement. A farmer's experience with a telephone booth and the ludicrous boxing scene from "Odds and Ends" gave one aplenty to do to keep from walloping one's neighbor on the back, in sheer abandon of delight.

To top it all, the latest—and, let us say, greatest—Charlie Chaplin film comedy, "Shoulder Arms," was shown.

PHILADELPHIA KEITH'S OPEN

Carter War Melodrama Is Headliner on First Bill in Four Weeks—Dolly Connolly's Songs Please

After four weeks of darkness, due to the influenza epidemic, Keith's again opened its doors on Wednesday afternoon. For the half-week Lincoln J. Carter's thrilling patriotic melodrama held first honors. "An American Ace," featuring Taylor Granville and Laura Pierpont, quite lived up to the praise already bestowed upon it in recent MIRROR reports.

Dolly Connolly, the former musical comedy favorite, sang several new songs furnished her by friend husband, Percy Wenrich.

* * *

Blanche Ring Resurrects Mr. Dooley in Boston

Blanche Ring, a Boston favorite, was the topliner of an excellent bill at Keith's theatre this week. She offers "Topic and Tunes of the Times," a collection of songs which she renders in true Blanche Ring style.

Resurrecting "Mr. Dooley," she tells how that well-known family are doing their bit. Then followed a number of songs which are being sung by the soldiers and sailors all over the country, "K-K-K-Katy," "Keep Your Head Down, Fritzie Boy," and "Oh, How I Hate to Get Up in the Morning."

Another feature act was Charles ("Chick") Sale, a favorite with the Keith clientele.

* * *

Chubby Clara Morton Is a Delight at Colonial

Clara Morton, chubby and cherubic, sang "Frenchy" with such piquancy of diction and fascinating facial play at the Colonial that she put the audience completely under the spell of her delightful personality.

Clara was one of many—meaning that the Mortons had transferred their series of homecoming weeks to the Colonial for the period being. All of the rest of the family, from popper and mommer to grandchildren, appeared to appreciation and applause.

The Mosconi Brothers, Louis and Charles, assisted by Miss Verna and Master Willie Mosconi and Pauline Marron, were seen in their smart offering, "Dancing Odds and Ends."

* * *

Alhambra Audience Shrieks at Avon Kitchen Travesty

"It should not smell of herring," shouts the waiter at the chef, in ordering a glass of milk in the kitchen travesty presented by the Avon Comedy Four at the Alhambra, and the house resounds with laughter. It is one of a hundred laughs in the new offering by this inimitable quartet of laugh provokers.

A sketch bearing on the French war, "The Weaker One," and another one, "Offer $3,000," by Thomas F. Swift and Mary H. Kelly proved interesting.

Harry Hines, Moran and Wiser and Frankie Fay complete the bill.

STOCK IN MANY CITIES

BOSTON WELCOMES RETURN OF STOCK TO ITS CASTLE SQUARE

Charming Performance of "Cheating Cheaters" Introduces Capable Company—Play Well Staged by William C. Masson and Entire Membership in Cast

BOSTON'S stock season with the new company at Castle Square Theater began Monday evening with one of the most popular and entertaining of modern plays. No more satisfactory piece could have been selected than "Cheating Cheaters." It has had a record of long runs in many cities and its fame is widespread. Since the Castle Square has been for more than a season without a stock company, the return to this form of dramatic entertainment was exceptionally welcome.

The best description of "Cheating Cheaters" is to call it a crook play. And it is a play of which the whole story cannot be told. It is a comedy-melodrama of constant surprises, and it contains several mysteries, the chief of which is not solved until the curtain falls on the last act.

Its plot holds the attention of the audience continuously. Its action takes place in two country houses not far from the city of New York, and its incidents thrill and its dialogue amuses. With a band of crooks masquerading as a highly respectable family for the purpose of robbing another family of valuable jewels, the ingenuity of the dramatist can be depended upon to make a play that is both plausible and interesting.

The play was staged at the Castle Square under the direction of William C. Masson, long and favorably known both in this city and throughout the country for his skill as a producer of plays. The cast included the entire membership of the company.

Nan Carey, the heroine who forms the central mystery of the plot, was acted by Ann MacDonald, and the part of Tom Palmer was taken by Dudley Ayres.

Betty Barnicoat appeared as Mrs. Palmer, and Mark Kent returned to the Castle Square after an absence of several seasons in the role of George Brockton. Other parts were acted by Blanche Frederici, Dorothy Tierney, Aubrey Bosworth, Teddy Leduc and Joseph Sweeney.

STAY TO FIGHT "FLU"

Stock Players Stop In Town When Theaters Close

Jamestown—Theatrical events are at a complete standstill here owing to the closing of all theaters on account of the influenza epidemic, which is still raging.

When the theaters closed the Roma Reade-Edward Keane Stock company was playing the closing week of its engagement at the Samuels.

The Pauline MacLean Stock company, which played a thirty-eight weeks engagement here last winter, had just arrived from Erie, Pa. where the theaters had closed, and was to play at the Samuels until the Erie theaters opened.

The members of the MacLean company remained in the city and are assisting in various War and Red Cross activities and in fighting the influenza epidemic.

Carl Gillen, a member of the Reade-Keane Stock company, was badly injured in an automobile accident in Cleveland, but has returned to this city and is rapidly improving.

A. L. LANGFORD.

• • •

Robert Hyman to Head Stock

Robert Hyman, through Chamberlain Brown, has been engaged to head a new stock company which will hold forth this season at the Liberty Theater, Stapleton, Staten Island. Their season will open with "Johnny Get Your Gun."

Lowell Stock Open After Closing for Month

Lowell—After being closed a month the Lowell Opera House, under the management of James Carroll, opened Oct. 25 with "The Man They Left Behind," with Julian Noa and Jane Salisbury playing leads. The rest of the company includes Louise Gerard Huntington, Joseph Crehan, George Bryant Connors, Augustine Glassmire and Carrie Lowe.

Mr. Carroll, manager of the Opera House, was sick with influenza, and Julian Noa also, but both have recovered.

Next week, Nov. 4, "Sis Hopkins."

L. E. BOLDER.

• • •

"Lilac Time" Resumes

"Lilac Time," starring Fay Courtenay, will resume its run indefinitely in Cleveland. The company was in its fourth week in Pittsburgh, but epidemic conditions closed all theaters. Don Burroughs is the leading man, and others prominent in the cast are Will D. Corbett, James Hester, William F. Powell and Constance Kenyon.

"'Ception Shoals," "One of Us" and "Out There" Released

Among the plays just released for the use of stock companies through the offices of Sanger & Jordan are "'Ception Shoals," which proved such a success with Alla Nazimova in the leading part, by H. Austin Adams; Oliver Morosco's big success, "One of Us," which Jack Lait wrote, and J. Hartley Manners' "Out There," in which Laurette Taylor delighted thousands wherever it was presented, and which she still is playing on tour. The latter is available in restricted territory only.

• • •

Picture Scenes Made by Members of Stock

Cleveland.—In the absence of its customary audience the members of the Grand Theater Stock company last week played before a camera, making several scenes for the picture, "Fighting for Eternal Peace," which is to be released shortly by the S. M. Company of Cleveland. The Grand Theater stage was converted into a studio for the occasion. Among the actors who have thus made themselves liable for film service are Alice Bentley, Selmer Jackson, J. Hooker Wright, Edmund Roberts and Robert Livingston.

ELSIE LOEB.

• • •

Stock Players Work in Ship Yard During Layoff

Norman Feusier and Cecil Kirke, two popular members of the Wilkes Stock company in Seattle, have been doing their bit to help lick the Kaiser ever since the theater was closed on account of the influenza, by working in the shipyards of Seattle. They had many imitators among the film people in town.

• • •

"Myself, Bettina" to Reopen in Chicago

The Great Northern Players will re-open at the Hippodrome in "Myself, Bettina," as soon as the influenza ban is lifted. The drama is by Rachel Crothers. Ann Morgan is playing the title part, with Ainsworth Arnold opposite.

• • •

"Pipes" at the Morosco

Los Angeles.—Edward Childs Carpenter's "The Pipes of Pan" opened at the Morosco Sunday, with Richard Dix scoring heavily in the leading role, that of the artist. Florence Malone pleased as "Valentine." "Pals First" is now in rehearsal, with Charles Gunn, new leading man, in the leading role.

Anything You Want to Buy or Sell?
THE MARKET PLACE
On Page 709 Will Do It For You

NEBRASKA STOCK HOUSES REOPEN

Lincoln Theaters Were Closed Three Weeks to Stop Spread of "Flu"

Lincoln—The epidemic in Nebraska is on the decline. On Nov. 2 the ban will be lifted from the state. This will make three weeks to the day since the Lincoln theaters have been closed by city and state orders.

The Otis Oliver Players at the Lyric Theater resume their stock run with "Freckles"; plays to follow will be "Playthings," "Seven Days," "Sis Hopkins," and "Mary's Ankle."

Vada Heilman and Otis Oliver will return to the cast as leading man and woman.

The Eastern Oliver company under management of Jack Reidy, at Quincy, Ill., will reopen in two weeks.

• • •

"MOTHER CAREY"

Her Chickens Please Somerville Stockgoers

Somerville, Mass.—If there is any better rural play than "Mother Carey's Chickens" it had not before been presented in Somerville. This, in short, was the consensus of two houses filled to overflowing at the opening performance last Monday.

Grace Fox in the title role was superb, and Emily Callaway as Nancy was seen to great advantage. E. A. Turner as Tom Hamilton acted the role to perfection. John Dugan is always splendid in roles of the Putnam type, and Ruth Fielding as Lally Joy shared in the laughing honors. Ted Brackett as Ralph Thurston and John M. Kline as Dr. Lord contributed in no small measure.

Others in the cast are John Gordon, Josephine Gardner, Rose Gordon, Elbert Benson, Frank Farrara, Peggy Savage, Louise Walton and Robe Hubner.

The staging of the play by A. Gordon Reid merits commendation. "The Time, the Place and the Girl" is the underline.

• • •

Too Good to Let Go

Butte.—Sandusky's Stock company, featuring Mary Newton and George Rand, were in the second week of success at the Empress when the board of health issued orders closing all places of amusement, schools and churches.

The company is so good that "Uncle Dick" Sutton will hold the entire cast until the epidemic is under control. "So Much For So Much" is billed for the reopening.

CHARLES W. LANE.

• • •

New Alcazar Company

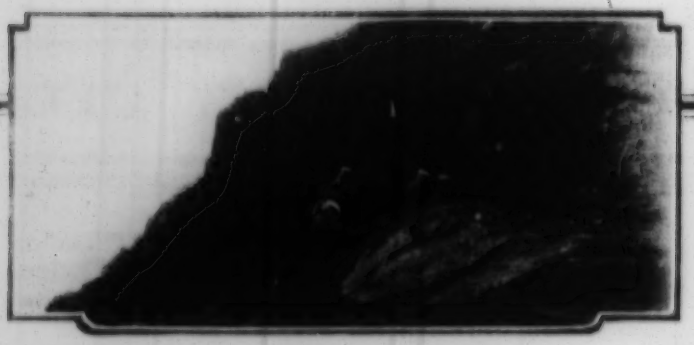
San Francisco.—The new stock company at the Alcazar Theater opened Sunday afternoon, Oct. 20, with "Upstairs and Down" as the attraction. Thurston Hall and Belle Bennett appear in the leading roles.

The Curran is now in the second week with "Business Before Pleasure."

A. T. BARNETT.

PICTURES IN PASSING

Kitty Gordon can also prove stunning as an athletic heroine in "Adele" (United Picture Theaters)



A thrilling episode on the cliffs in "Wolves of Kultur," a new and exciting serial which Pathe is releasing

A little puff and pant and "Smiling Bill" Parsons makes the train in "A Pair of Pink Pajamas" (Goldwyn)

Dorothy Gish in a maternal moment on the boardwalk in "Battling Jane" (Paramount)

The radical clergyman addresses an enthusiastic crowd in "The One Woman" (Select)

Madge Kennedy in "The Kingdom of Youth" (Goldwyn) is a fair pilot in one sense and a good one in another

Larry Semon has a home in a tree in "Bears and Badmen," a Big V comedy (Vitagraph)

A happy domestic scene as shown in "The One Woman," Select's special production

Bessie Love waits and watches winsomely in "The Dawn of Understanding," a Vitagraph picture

WITHOUT FEAR OR FAVOR—By an Old Exhibitor

The Industry and the President—Cossacks Are Coming?—Writer's Rights—Creel "Easy" on Movies

LET'S stop giving verbal thanks to President Wilson for what he has done to aid us as a necessary industry, and get right down to deeds. We are *where* we are, as a war-time factor, thanks to Woodrow Wilson. Creel and the others have given great help, but the Presidential friendship has been all-sustaining.

True, we deserve our present standing, for we *do help the nation*, but suppose the Administration hadn't seen fit to permit us to show our USES? That would have been an easy mistake, in the big rush of making war.

But official Washington, from Woodrow Wilson down, has *made time* to appraise the movies, to foster them, to appoint them in all propaganda channels the Administration's chief aid!

Never in the history of America has an industry been so honored—an industry that ranking at the commencement of war as one of mere "amusement," might have been, in other governmental hands, cast in the "luxuries" scrap heap.

The M. F. I. Is Herewith Called On!

These same legislators have so harassed our President that he has been forced to appeal to the people to check the anti-Administration epidemic by voting for Democratic Congressmen who will come pledged in advance to support our great Commander in Chief.

So serious has become the menace of the anti-Administration politicians that our President states he will accept the election of further obstructing Congressmen as a repudiation by the country of himself.

Surely it is no time for an Administration-favored industry like ours to run off to the woods in hiding. Let's get right out in front and help our great friend! The tone of the message indicates a very grave situation.

Woodrow Wilson would not send out such a call if he did not need the help of every last one of us. What are we of the Most Favored Industry going to do about it? More thankful expressions—or DEEDS?

Camera Men Interfered With

Many months ago I reprinted here the complaint of a news-weekly cameraman who alleged that, for reasons unknown, New York officials made it difficult for accredited motion picture photographers to take scenes of genuine news importance.

The Old Exhibitor scoffed at the letter. The New York police had no greater reason for such illegal acts than the Frisco, the St. Louis or the Oshkosh cops! The complainant, we inferred, had personal reasons for writing to us as he did.

And if the Manhattan keepers of the peace conducted themselves as rowdies to this "canner" of American events, they revealed themselves in no such quaint guise to other cameramen. We had purposely asked several photographers on film weeklies about it.

Fear or favor quite forgot the incident when a trade paper of this week caught our attention. It carried what had been lacking before: a semblance of confirmation of the complaining reader's tale.

Coming officially from a large film company it couldn't help but be true. Particularly since it wasn't issued in a spirit of malice (and this seemed back of the original "kick"), but as a proud boast that a certain news-weekly filmed events of importance in spite of many difficulties.

"Organized Preventive Measures!" What's This?

"Our weekly filmed the President," says the statement, "in the face of *organized preventive measures* by a squad of police. Some suggestion of what happened is shown in the pictures they got.

"The scene opens with a long-shot view of the President and his attendants marching toward the camera. As the vanguard draws close there is a visible commotion in the front. Several plain clothes men scurry across the scene, several hands with shaking fingers gestured in the spectator's eyes and suddenly a motorcycle sergeant 'rides' into the picture 'full on.' The scene snaps for a second, then resumes just as the President is marching past."

I continue in my belief that the New York municipal authorities are no different in makeup from those of other cities, and that the idea of a Manhattan secret ban on film producing is ridiculous. Indeed, at the head of the authorities here is a man who is famous for his liking of the plain people and whatever interests these plain people.

Mayor Hylan knows that the out-of-towner of means can "spin" in to see the President "marching for the Loan," but that the ordinary man in the same town has only the screen for the view of a scene so stimulating to patriotism.

When New York coppers on motorcycles "ride into" the photographers of these scenes, a picture of Cossacks "riding down" Moscow crowds comes quickly to mind; and we wonder how this genuinely Democratic Mayor, with such an incident definitely vouched for, can tolerate such an outrage by what are presumed to be "public servants."

Mae Murray Suit Due to Misunderstanding

Some weeks ago I spoke of what I considered a farcical suit against one of the producing companies, basing my paragraph on reliable newspaper reports. It seemed to me a waste that Mr. Laemmle should have been sued in some tremendous sum by Miss Murray for a tiny slip undoubtedly beyond his control.

I further stated that a foolish title on the billing of the picture could have done Miss Murray's own stage reputation no such harm as alleged by her lawyers, inasmuch I understood her stage career to have been of the varieties variety only. In this latter statement I was mistaken, if the following courteous and straightforward letter from Miss Murray is entitled to consideration, which it most clearly is:

"Dear Sir:

"In regard to the article printed in your issue of Sept. 14, I think it would be best, when printing an article of such a nature, to know the facts.

"The suit in question has been amicably settled with Mr. Laemmle for quite some time. Mr. Laemmle is a man of extreme kindness and integrity, and **having made a contract lives up to it. The mistake was made by a subordinate** who took it upon himself to act without advice from the manager of Universal City proper.

"You state that because I played in the varieties sensationalism could not hurt my name. That is rather a bold statement to make. I have never been associated with sensationalism either in the theater or in pictures, and had that carefully seen to in my contract. My grievance was the fact that the picture was advertised as a sensational melodrama, which was unnecessary, the business having warranted a second week's run with my name as the main advertising point.

"I've tried very hard to always make ny work the reason for any success I might have and not notoriety and sensationalism. I believe in a fair way I have succeeded.

"Sincerely yours,

"MAE MURRAY."

Writers Resolve and Editors Weil!

A matter for the Motion Picture Directors Association, who went nicely to bat last year on our suggestion re the Heffron-Drum controversy. Prominent authors continually howl at the loss of their stories by directors.

New copies have to be supplied; sometimes these, too, are "mislaid." The result is that the length of time it takes a writer to get a story "over" for the movies, when a director's approval is necessary, becomes so long drawn out that authors go frantic with rage.

"No more movies for me" resolutions increase, and the old wail goes up from the scenario editors: "Why can't we get the *good* writers to create for the screen?"

If the Motion Picture Directors' Association could educate its members to *read scripts in the studio* the apathy toward movies of the best authors would speedily disappear. Investigation of the story losses convinces the Old Exhibitor that it is due primarily to the present habit of directors of "taking scripts home" or to the club to peruse.

It really gets down to the director's consideration for the author. There is a lack of it. I hate to be so plain to my friends of the Motion Picture Directors Association, but I speak in an effort to save the good writers to them!

Take my point of carrying home the scenes that require trimming. This *isn't* done because directors fear to lose the property of their employers. The property of the man who makes his living with the pen is another matter: any old coat pocket will do for that, any old time to get around to the reading of it!

Has Author No Rights Director Must Respect?

As I say, straight lack of consideration for the Other Fellow is the root of this evil—if the Directors Association does not go on record against it, I have no doubt (bad business!) that the Authors' League ultimately will.

If the magazines can pass on a submission from a recognized author in two weeks, no reason exists why responsible film companies cannot. Except the irresponsible director.

And I call the director who flings such stories (as he doesn't lose) around for days and weeks and months, a mere irresponsible who needs a mark set on him by exactly an organization of such ideals as the Motion Picture Directors' Association.

Being "Easy" on the Movies

Here is some more evidence for the National Security League, the New York Tribune and others that George Creel is not a fit head for the Committee on Public Information. Every waitress in Childs or any cop on the corner will tell you that milyuns are made daily by moving picture manufacturers and exhibitors, that the movie business is *the* Royal Road to Riches—still this man Creel is allowing the movie men to rent the committee's war films on the strange basis of "Pay Me What You Can *Afford!*" The idea of showing charity to a movie man—what do they do with their mazuma, anyway!

The plan comprehends a straight rental of 33⅓ per cent of the actual average daily business of the house playing the Government feature, plus 25 per cent increase for the additional business that a Government feature insures. The first Government films increased the business of our houses from 50 to 200 per cent over the normal receipts. Creel and his lieutenants, Byoir and Hart, ought to be examined by a commission in lunacy for such a determined effort to treat fat-pursed movie exhibitors so fairly! Why should *they* worry about "actual daily receipts" when everyone KNOWS that movie men have nothing *but* money and it is a solemn duty to take as much of this wealth away from 'em as possible! If "everybody's doin' it," why not Creel? *Treason!* Exhibit B has to do with the man that Creel sees fit to make the Paris representative of the Committee on Public Information, one Hugh Gibson. This man published a book called "The Rape of Belgium," from a diary kept by him while secretary of the American Legation at Brussels during the Hun invasion. The Scandinavian translation of this book has just caused bitter anti-German feeling in Norway, Sweden and Denmark, and moved the German Foreign Office to accuse Gibson of "espionage" and taking advantage of his "diplomatic immunity" and passports. And Creel makes one so accused his Paris representative! When *will* the President take action?

REPORTS INDICATE VARYING CONDITIONS IN EPIDEMIC-SWEPT TERRITORY

Houses Open in the Eastern States and the Southeast, While Conditions Are Not So Favorable in States West of the Mississippi

THE epidemic of Spanish influenza appears to be on the wane throughout the entire country, and indications point to the fact that there will be a general opening of the motion picture theaters in most states on or before Nov. 4.

Thirty-two telegrams received from the State Chairmen of the National Association of the Motion Picture Industry report that conditions are extremly bad in the following states: Washington, Colorado, Nevada, Idaho, Texas, Iowa, Louisiana and Nebraska. In all the other states from which reports were received the situation is improving, and the theaters are expected to open within a week.

Reports from Rhode Island and Maryland state that the theaters are open in those states. The opening dates for the theaters in the other states of the northeastern division of the country are as follows: Ohio, Nov. 3; Indiana, Nov. 2; Maine, Nov. 4; Pennsylvania, Nov. 4; Washington, D. C., Nov. 4; Illinois, Nov. 4, and Vermont, Nov. 3.

Albany Managers Kick

The proprietors and managers of the motion picture theaters in Albany are justly indignant, and feel that a great injustice has been done them by the officials of the city health department in removing the ban placed on some of the theaters two weeks ago on account of the influenza epidemic and refusing to include the houses devoted exclusively to motion picture exhibitions in their modified order.

Just why the film houses are obliged to remain closed and the other houses are permitted to open is a matter that is perplexing the exhibitors.

There are a great number of picture theaters here that are perfectly ventilated, in fact far more so than some of the houses that have been allowed to open, consequently there appears to be no just reason for the distinction drawn between the class of theaters by the authorities.

The result is that the film men are all angry over the situation. There appears to be no relief for them.

Remain Closed in Washington

Motion picture theaters in Washington still remain closed by order of the District Commissioners owing to the ravages of the influenza. Although the managers have asked for the ban to be lifted by Nov. 4, the Commissioners will make no definite statement as to opening the houses. There is a decrease in the number of cases of influenza and the Health Department regards the disease as under control and conditions improving.

Southeast Conditions Favorable

The southeastern section of the country is likewise in very good shape with the exception of Florida which will not be open throughout the state for another week or ten days. The theaters of Jacksonville, however, opened on Oct. 29, and the epidemic throughout the state is on the wane.

Virginia, West Virginia, North Carolina, South Carolina and Georgia all expect to reopen the theaters on Nov. 4. All of these states report a vast improvement in conditions and state that the epidemic is on the wane.

The reports from the far northwestern states are particularly bad. Washington reports that it is impossible to determine the reopening dates of the theaters and that it will be at least five days after the epidemic has reached its crest. New cases are increasing and the death rate is climbing higher every day.

Extremely drastic measures are being taken to check the epidemic, only essential workers being allowed on the streets and all stores with the exception of food and drug stores being closed. No relief is expected inside of two weeks.

Epidemic Rages in Far West

The epidemic is likewise on the increase in Idaho, Colorado, and Nevada, with no relief in sight. It is expected that it will be at least two weeks more before the theaters of this state are permitted to reopen. Conditions in Wyoming, Montana and Utah are said to be improving and it is expected that the theaters will be doing business on or before election day.

In Wisconsin the epidemic is being conquered in the southern half of the state but is spreading in the northern half and in the rural districts.

In Minnesota cold weather and snow have arrived and it is expected that this will wipe out the epidemic. It is believed that the theaters will be permitted to open about Nov. 3.

In the southwestern section of the country Texas, Iowa, Louisiana and Nebraska are still confronting a serious condition.

The cities of Des Moines, Iowa and Omaha, Nebraska, show a little ray of light as the theaters in the former city opened on Oct. 28, and will open in the latter on Nov. 3. Conditions throughout the balance of these two states, however, are bad, as the theaters have been closed for three weeks and the present outlook is that they will not be reopened for another two weeks.

In Texas only a few towns are open and the death rate is high. Conditions in Louisiana are likewise bad. In Arizona it is expected that the theaters will be open on Nov. 4; Arkansas, Nov. 6; Kansas, Nov. 2, and Mississippi, Nov. 4.

Ban Lifted in Many Cities

Cities from which reports were received stating that the theaters are open or are about to open are Chicago, Cleveland; Shelbyville, Ind.; Burlington, Vt.; Washington, D. C.; Baltimore, Pittsburgh, Atlanta, Norfolk, Richmond, Savannah; Augusta, Ga.; Knoxville, Wheeling, Des Moines, Little Rock; Wellington, Kans.; Butte, Cheyenne, Duluth, Providence; Natchez, Miss.

Cities in which conditions are still bad and theaters closed indefinitely include Seattle; Madison, Wis.; Salt Lake City; Carson City, Nev.; Denver, Dallas; Phoenix, Ariz.; New Orleans, and Jacksonville, Fla.

. . .

Mary Pickford Here to Sign Contract With ——?

Mary Pickford is in New York and will start assembling her company to work under whatever new contract she signs. Her mother, Mrs. Charlotte Pickford, will join her here as soon as Lottie Pickford's condition has improved sufficiently.

After Mrs. Pickford's arrival in New York all matters concerning a new contract will be straightened out and final decision will be made as to what offer Miss Pickford will accept.

The choice appears to lie between Artcraft and First National, with the alternate proposition by which Miss Pickford will make her own pictures.

While in New York Miss Pickford will also fight the suit brought against her for alleged services as promoter and manager by Mrs. C. C. Wilkenning in the sum of $103,750.

. . .

506 Times for "Hearts"

The joint engagement of D. W. Griffith's "Hearts of the World" at the Knickerbocker and Standard theaters will close on Saturday evening, with a record of 506 performances. The next local showing of this work will be at the Victory Theater, the Bronx, on Nov. 18.

. . .

Sid Chaplin an Independent

Sid Chaplin is planning to make comedies on his own hook as soon as the Spanish "flu" will permit of his continuing his business negotiations to that end.

MRS. CASTLE IN HISTORIC PICTURE

To Treat Largely of Red Cross' Great Work at Fighting Front in France

Information comes to THE MIRROR that Mrs. Vernon Castle, who for a long time has had the idea for a film taken just behind the lines where those who are fighting for world peace are battling, has proceeded by way of England to France and even now is making the necessary preparations there to take the picture.

Just before Mrs. Castle left this country she went to the aid of J. Stuart Blackton in making the prologue for "The Common Cause." In an interview with the London Bioscope Mrs. Castle said her picture would not be a war picture in the full sense, but would be a history that would be handed down through the ages just as the story of Joan of Arc has been perpetuated.

It will treat largely of the Red Cross and its great work abroad. The author of the story has not been disclosed, but she says he is one of the best.

The actual filming is to be done on the fighting front.

Mrs. Castle was quoted as saying she did not mind the noise, but did not care to go into the hospitals for fear of collapsing through pity of the wounded men there.

On her way through England she visited a sister she had not seen in some years. . . .

Has Mr. Wintroub the Right Idea?

"When peace is declared we might as well take every motion picture film of the war out and burn it," was the startling declaration of Max Wintroub, president of the Fontenelle Feature Film Company of Omaha, Neb., one of the largest state rights concerns in the Middle West.

"I am just going to New York and I am not going to buy a single war picture. I want subjects as far removed from the war as I can get them. Exhibitors may be using war pictures now, but it is my opinion they won't want them when peace comes. I know many exhibitors who do not want war pictures now.

"What I want is big, advertised stuff and a lot of short subjects. Comedy, of course, if I can find any worth while."

THE NEGRO IN WAR

"Our Colored Fighters" to Be Made by Downing Film Co. for Government

DIVISION OF FILMS, Committee on Public Information, has entered into a contract with the Downing Film Company, with offices in the Astor Theater Building, for the distribution and exploitation of "Our Colored Fighters," a two-reel picture illustrating the important place the American negro fighters are taking in the world war. The film shows the enlistment and training of the colored soldiers in the cantonments and also their work overseas.

Henry F. Downing is the head of the Downing Film Company, made up of representatives of the colored race.

The picture will not be released immediately for general distribution, but companies are being organized to play dates. The program will be extended to give an entire evening's entertainment.

The first company will open in Philadelphia about the middle of November. All the agents and managers will be colored, and the thickly settled colored sections of the South will be played.

The cooperation of colored churches and other organizations has already been assured. It is expected that at least a dozen companies will be organized to present "Our Colored Fighters" before the end of the year.

CANDIDATES MUST SHOW STAND ON MOTION PICTURE INDUSTRY

Campaign by National Association to Obtain Expression from Office Seekers as to Their Attitude Toward the Screen and Its Utility

A CAMPAIGN has been inaugurated by the National Association of the Motion Picture Industry to obtain an expression of opinion from every candidate seeking election to the United States Senate and the House of Representatives in the coming election relative to the motion picture.

The association has received numerous requests from the various candidates asking for the support of the motion picture in their campaigns, but in no case has this support been given except upon the definite assurance that the person seeking the support was favorably disposed toward the motion picture industry.

Following in part is the letter sent out by Secretary F. H. Elliott:

"The motion picture industry is now a solidified body with an organization covering the entire country. May we have an expression of opinion from you relative to your attitude on any form of legislation that may come up that would prove detrimental to the motion picture.

"We wish to do all we can through our representatives throughout the country to assist in the election of candidates for legislative office who are favorable to the motion picture.

"Will you favor us with an expression of your views on the subject?"

The motion picture was used with great effect in the primary election in Mississippi last fall when Senator Vardaman went down to defeat before Representative Ted Harrison in the race for the Democratic nomination for United States Senator, and it is certain that equal results can be obtained in aiding those candidates who are openly favorable to the interests of the industry.

CONVERTING SONGS INTO PICTURES

Moss Will Produce Others After "Just Break the News to Mother"

In transferring Charles K. Harris's famous song "Just Break the News to Mother" to the screen, B. S. Moss has opened up a new mine for picture material.

Seeing how well the idea of filming Harris's song has been received, Mr. Moss now intends putting a series of popular songs on the screen, and it won't be long before every new song will carry the footnote of "motion picture rights reserved."

After trying the song on the piano, according to this innovation, one may step around the corner and see plot and action picturized.

* * *

Charles A. Taylor Now an Independent Producer

Charles A. Taylor, for years identified with the production end of Metro pictures and co-author with Fred Balshofer in "Over the Rhine," the latest Julian Eltinge offering, has organized his own company. He has leased the Norbeig studios and has nearly completed a seven-reel feature entitled "The Girl and the Horses," which introduces a nameless star.

Mr. Taylor will keep the personality of his star a secret until after the picture is launched.

Ernest Shipman probably will have the exploiting of this feature.

* * *

Priscilla Holds an "Ace"

Priscilla Dean, one of the stars of Universal's stardom, is to wed Eddie Rickenbacker, the celebrated American "ace" now serving in France. They first met at Santa Monica when Rickenbacker was a daredevil racing driver of automobiles. Then Miss Dean frequently was seen in Eddie's car. When he was made a lieutenant Miss Dean was the first to receive the news. It is needless to say the wedding will take place as soon as Eddie can get home from the war.

Several Stars Now Busy At Brunton Studios

In spite of the influenza and all other deadly plagues which are rife these days, the Brunton studios are rolling merrily along on a big production schedule.

Four more of the even dozen producing companies who are working or have contracted to work there started pictures within the last two weeks, including Dustin Farnum, Mme. Yorska, Baby Gloria Joy and Lillian Walker.

Mme. Yorska, the French dramatic star, is making her film debut with "The Infernal Net," written by her friend Mme. Sarah Bernhardt.

Miss Walker is filming a screen version of the well known novel, "Fran."

Mr. Farnum has a western story in work, Roger Pocock's "A Man in the Open."

* * *

Helen Keller Going to France

Helen Keller, the famous deaf, dumb and blind woman, now making a picture at the Brunton studios in Hollywood, Los Angeles, is going to France. The time of her departure is not stated. Her mission "over there" is to aid soldiers blinded in battle. Miss Keller's picture, from a story by Dr. Francis Trevelyan Miller, the famous historical writer, is nearing completion. It is the recital of Miss Keller's own life, having for its theme the subject of achievement under handicap. George Foster Platt is directing.

* * *

"Kaiser Bride" for Gail Kane

After several weeks of search for a story for Gail Kane, during which time many scripts and books were read, a script has been especially prepared for her by John Colton. "The Kaiser Bride" is the title. It touches lightly on the war, but its main theme covers conditions in Berlin previous to the war and their influence on certain circles in America at the present time. It is a serious study, highly dramatic in its nature and is said to carry a powerful message.

BANNED FROM OHIO

"Birth of a Nation" Not to Be Shown There During War

At the request of Gov. James M. Cox of Ohio the producers of "The Birth of a Nation" have withdrawn that film in Ohio for the period of the war. This action has been given enthusiastic indorsement by John R. Shillady of New York City, secretary of the National Association for the Advancement of Colored People. He says it will prevent race antagonism between white and colored persons at a time when the united efforts of both are needed to win the war.

Other states are being urged by Secretary Shillady to follow the example set by Ohio.

* * *

No Delay in Booking "America's Answer"

Dennis J. Sullivan, manager of Domestic Distribution for the Division of Films, Committee on Public Information, is enthusiastic over the reception of "America's Answer," the United States official war picture, by exhibitors throughout the country.

"Notwithstanding the delay in releasing 'America's Answer,' caused by the influenza," says Mr. Sullivan, "the work of booking is steadily progressing, and indications point to an unprecedented showing for this Government war picture.

"One of the most gratifying features of the campaign is the way in which local exhibitors have been getting together. Competition is being ignored, and in scores of towns moving picture houses are arranging day and date exhibitions in order to insure a simultaneous showing."

It is said that 95 prints of "America's Answer" will be available immediately after general release.

* * *

Jennings Speaking for Bell

Al Jennings has agreed to stump for Bell, the independent candidate for Governor of California.

Jennings addresses an average of 30,000 people per month ordinarily, and will be a big asset in Bell's campaign.

* * *

Cohen Buys North Star

Sydney S. Cohen has purchased from Heyne & Scharf the North Star Theater, occuping the entire block on Fifth Avenue between 106th and 107th streets, with an orchestra seating capacity of 1,500.

MITCHELL LEWIS TO HAVE OWN COMPANY

Starts Work Soon On "Vengeance Is Mine" at Studio in Hollywood

Mitchell Lewis is to form a company of his own. He will go to the West Coast shortly and start work at the Mitchell Lewis studios in Hollywood on "Vengeance Is Mine," a scenario written for him by Anthony Paul Kelly.

Mr. Lewis would already be on the way westward were it not for the fact that he has remained in New York at the request of Commodore J. Stuart Blackton for the premiere of "Safe for Democracy," the Blackton production scheduled as the feature attraction at the Rivoli.

Mitchell Lewis will release through the Select Company. This arrangement was made by Mr. Lewis and Lewis J. Selznick, and is a mutual agreement made on most satisfactory terms.

* * *

Frances Nelson Gets Verdict for $16,000

Frances Nelson, a moving picture actress, has obtained a judgment for $16,000 in the Supreme Court against the Superpicture Distribution Company for breaking a contract. She sued for $75,000.

The young woman declared she was engaged for $500 a week and was discharged because her employers said she had gained in weight. They stipulated she was to weigh no more than 110 pounds, and said her weight went to 126. She denied it, and several witnesses upheld her. Justice Philbin said he believed them.

* * *

Metro Director Gives Work to Idle Players in Philadelphia

Members of the "Chu Chin Chow" company and of a few smaller companies which have been playing in Philadelphia had a welcome and wholly unexpected windfall recently when Charles Miller, who is directing the Screen Classics, Inc., patriotic super-feature, "Wilson or the Kaiser?" engaged them to appear in the picture while exterior scenes for the production were being taken in a small Pennsylvania town. The stage people had been thrown out of employment by the closing of the local theaters due to the Spanish influenza and were glad to take advantage of the opportunity to collect some real salary.

TO CUT OUT LICENSE DELAYS

Big Ray of Hope in Letter of War Trade Board Chairman to Film Exporters' President

A LETTER received by David P. Howells, president of the Film Exporters of America, Inc., from Chairman Vance McCormick, of the War Trade Board, referring to a resolution of the exporters sent to Washington, has a hopeful aspect for the latter. Mr. McCormick wrote: "As Mr. Conger explained to your representative when the resolution was presented to him, the War Trade Board is to speed up and facilitate most materially the procedure of issuing licenses generally, reducing the time consumed in handling normal license applications, otherwise in order, to a minimum.

Furthermore, the board hopes that with the final adoption of the special procedure covering the issue of licenses for motion picture film the special delays to which some export applications of this character have unfortunately been subjected will be eliminated and that these licenses will hereafter be handled with normal speed.

"The board will be willing to grant special priority on a selected list of news weeklies, in which speed of handling is of particular importance, should your association desire to have films of this character given priority over other films."

THE PICTURES' FIRST RUN REPORTED BY WIRE

From Every Part of the Country — Just Before Going to Press

The Values—Great, Good, Fair and Poor—Are an Exact Average, the Same Terms Being Used in All Wires to Us

"When Do We Eat?"
(Paramount—Enid Bennett)

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comments: "Small audiences on account of the epidemic go away delighted."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Good
Story .....Fair
Acting .....Good
Photography .....Good
Technical Handling.....Good
Settings .....Good
Moral Effect .....Wholesome

SYNOPSIS OF STORY

The heroine of this comedy-drama of stage and farm life is a young girl who runs away to become an actress. The hardships of that sort of life, however, force her to leave it and go to work on a farm. There the young son of the house has fallen into the hands of crooks, who plan to make him their tool in blowing up the town bank. But the wit of the girl saves the lad and the story ends with the promise that the boy and girl would live happily together on the farm—for life.

"Woman"
(Hiller & Wilk—Maurice Tourneur)

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comments: "A remarkably fine production." "From every standpoint this picture is one of the best I have played."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Excellent
Story .....Episodic
Acting .....Excellent
Photography .....Exceptional
Technical Handling.....Exceptional
Settings .....Exceptional
Moral Effect.....Wholesome

SYNOPSIS OF STORY

The part played by Woman throughout the world's history has been set forth in this photodrama. It takes in particular the episodes in which Adam and Eve, Messalina and Claudius, Heloise and Abelard, Cyrene and the Fisherman, a Girl and an Officer in the Civil War lived for its story. They are artistically told and the history of Woman is artistically presented, down to present day conditions in which Woman is serving nobly in the Red Cross.

"The Woman the Germans Shot"
(Plunkett & Carroll—Julia Arthur)

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comments: "Remarkably fine picture." "Wonderful cast." "In every way it is well staged." "Real propaganda."

SYNOPSIS OF STORY

The career of Edith Cavell up to and including her tragic death is portrayed in this film drama. It begins with her life in a peaceful English village as a young girl and relates her history until the outbreak of the war. Then it shows her work as a nurse and her unfailing efforts to alleviate the sufferings in Belgium. Finally her fate at the hands of the Germans is shown when she was forced to face a firing squad and so meet her death.

"Rosemary Climbs the Heights"
(American—Mary Miles Minter)

WIRE REPORTS—EAST

Box Office Value.....Fair
Exhibitor Comments: "Weak story." "Star good."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Good
Story .....Fair
Acting .....Good
Photography .....Excellent
Technical Handling.....Good
Settings .....Good
Moral Effect.....Wholesome

SYNOPSIS OF STORY

Rosemary, the little heroine of the drama, is a poor little country girl, whose genius for carving wooden dolls attracts the attention of a group of artists, who assist her to fame and fortune. She falls in love with Ricardo, a singer, and his attentions arouse the jealousy of Thomar, a Russian, who threatens Rosemary's life. Thomar's husband learns of her love for Ricardo and he kills her. All suspicions, however, point to Rosemary, and she is tried for murder. At the trial, however, she is proved innocent and so left free to find happiness as Ricardo's wife.

What to do, what to do, seems the question of the moment in this scene from "Whose Little Wife Are You?" (Sennett-Paramount)

Corinne Griffith is a perplexed heroine in "Miss Ambition" (Vitagraph)

Lina Cavalieri is sympathetic in "A Woman of Impulse" (Paramount)

"Marriages Are Made"
(Fox—Peggy Hyland)

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Hyland attractive." "Story not unusual."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Fair
Story .....Fair
Acting .....Fair
Photography .....Good
Technical Handling.....Fair
Settings .....Fair
Moral Effect.....Wholesome

SYNOPSIS OF STORY

Cyrus Baird, in the drama, seeks to force his daughter to marry Granger, a wealthy man. But instead she meets and falls in love with James Morton, nephew of Baird's chief enemy. Granger takes the Bairds out to cruise in the houseboat of Max, who turns out to be a German spy, and who plans the death of the wealthy party. But Morton penetrates his secret and rescues them just as Max, in seeking to escape, meets his death in an explosion planned for the others. Then the girl's father consents to her marriage to Morton instead of Granger.

"The Reckoning Day"
(Triangle—Belle Bennett, J. Barney Sherry)

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comment: "Another spy story."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Fair
Story .....Fair
Acting .....Fair
Photography .....Good
Technical Handling.....Fair
Settings .....Good
Moral Effect .....Wholesome

SYNOPSIS OF STORY

The leading character in this drama is Jane Whiting, a lawyer, who sets out to trap a band of Germans who pose as charity workers. She is aided by a Senator, whose son, Frank, is engaged to an unwilling member of the German band. When about to confess, she is murdered and Frank is charged with the crime. But Jane brings evidence which frees him and causes the arrest of the real murderer and ringleader.

"The Road to France"
(World—Carlyle Blackwell, Evelyn Greeley)

WIRE REPORTS—EAST

Box Office Value.....Fair
Exhibitor Comments: "Regeneration stuff." "Also spies."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Excellent
Story .....Good
Acting .....Good
Photography .....Good
Technical Handling .....Good
Settings .....Good
Moral Effect.....Wholesome

SYNOPSIS OF STORY

Tom Whitney, the hero of this drama, is disinherited by his father because he is so dissipated and irresponsible. For this same reason Helen, a sweet girl, also refuses to marry him. So, cut off, he drifts for a while, but later finds employment in a shipyard, where, to a great extent, he overcomes his bad habits. He also trails German spies and is chiefly responsible for their arrest. In the end he is thoroughly regenerated and wins back the love and esteem of his father and sweetheart.

"The King of Diamonds"
(Vitagraph—Harry Morey)

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Morey always draws." "Story has vitality."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Excellent
Story .....Good
Acting .....Good
Photography .....Good
Technical Handling .....Good
Settings .....Good
Moral Effect.....Wholesome

SYNOPSIS OF STORY

The story of this drama revolves about a man's desire for revenge when he learns that his wife is faithless. Her physician has told him that he possesses leprosy, but he later learns that this was merely to be free of him. Then he goes to Africa, where he becomes immensely wealthy. He returns home and vows to avenge his wrongs, for he finds his wife married to the physician. He succeeds in ruining the man and the woman shoots herself. Then this modern Monte Cristo begins life anew with a woman who is of a different character from his first wife.

Rothapfel Books Blackton Films for Rivoli Theater

"Safe for Democracy," the second of the new series of pictures produced by J. Stuart Blackton, has been booked by Samuel Rothapfel as the feature of his program at the Rivoli Theater for the week beginning Nov. 3. Commodore Blackton completed the feature Oct. 22 and on Wednesday Mr. Rothapfel had a special showing of it in his private projection room at the theatre.

The photoplay was produced by Commodore Blackton from an original story and scenario written by Anthony Paul Kelly and has for its basic idea the Government's famous "work or fight" law. The action shows how four slackers, representative of different walks of life, are caught in the "work or fight" round-up and "find" themselves after being put to work in shipyards.

• • •

Parents See Hero Sons

One of the instances in which the Jewel film "Crashing Through to Berlin" has reunited for a few moments hero soldiers and their loved ones at home occurred the other day in this city when Dr. H. V. Barclay recognized his son, Sergeant Lief Norman Barclay, in one of the scenes.

The picture in this respect has taken on a new mission. Exhibitors report that many of their spectators are recruited from among families who have members serving in some branch of the military air or naval service.

"Crashing Through to Berlin" comprises scenes taken from every division of the fighting force and covers the entire period of the war up to the present.

Palmer Corporation Now Has a Sales Department

The Palmer Photoplay Corporation, an enterprising organization for the teaching of scenario writing for the screen, which occupies an impressive suite in one of the big office buildings of Los Angeles, has added a new feature to its organization, a manuscript sales department, with Nan Blair, formerly head of the Triangle Film Corporation's manuscript department, as manager.

The Palmer organization is in touch with some of the leading writers of the country and all the Western studios. Already several of the principal studios send the scenarios they receive to the Palmer offices for examination and necessary elimination.

• • •

Town and Country Films Move Into New Quarters

Town and Country Films, Inc., producers of the Paramount-Flagg comedies, have moved into their new offices at 25 West Forty-fifth Street, where they will conduct all the business connected with the production of the pictures. In addition to their business offices they have provided adequate cutting and assembling rooms, projection room, etc.

• • •

Hampton Gets "Soldiers of Fortune" for Kerrigan

Jesse D. Hampton purchased the rights to Richard Harding Davis' play, "Soldiers of Fortune." Mr. Hampton wants it for J. Warren Kerrigan, and promises that the picture will be a notable seven-reel achievement. The picture will be released through the W. W. Hodkinson Corporation in this country and through the Robertson-Cole Company in the foreign field.

Marine Film to Aid Y.M.C.A. Drive

Because of its service character, Universal's latest Y. M. C. A. film, entitled "Around the Clock with a Marine," was designated as an exception to the rule barring the distribution of new subjects. This film will be used to help the Y. M. C. A. in its forthcoming War Fund drive, which takes place Nov. 4 to 9.

The Y. M. C. A. headquarters has served notice on all local branches throughout the country to back the film to the limit. The Knights of Columbus, Young Women's Christian Association and Jewish Welfare League likewise will back the picture.

• •

Sunshine Gets Del Ruth

Henry Lehrman, vice-president and general producer of Sunshine Comedies, Inc., has engaged Hampton Del Ruth, well known in Los Angeles as a clever scenario writer of comedy. Mr. Del Ruth is now assisting Mr. Lehrman in turning out several excellent scripts, work on which have been started.

• • •

New Cabanne Film

W. Christy Cabanne has written, directed and produced "The American Spirit," a new motion picture based upon the principles of liberty and democracy for which this country stands. It will be distributed by the W. W. Hodkinson Corporation. In the working out of the story Mr. Cabanne shows how racial prejudices and inherited tendencies are swept away under the influence of great patriotic emergencies. E. K. Lincoln is starred in the picture.

BY WIRE TO DATE ON PICTURES PREVIOUSLY REPORTED

Appearance of Evil, World	(*East*)	**Good**–A story with a new twist. Well done.
Ashes of Love, Graphic	(*East*)	**Good**–Stars drew. Fine picture.
Battling Jane, Param.	(*East*)	**Good**–Thoroughly enjoyable in every way. Star popular. (*Cent*) **Good**–Especially appeals at this time.
Beans, Param.	(*East*)	**Good**–Story of business and love reasonably presented.
Caillaux Case, Fox	(*East*)	**Good**–Thoroughly interesting. (*South*) **Great**–French population exceptionally enthusiastic.
Diplomatic Mission, Vita.	(*East*)	**Good**–A good type of photoplay. Adaptable to any house.
Forbidden City, Select	(*East*)	**Good**–Talmadge enormously popular. Satisfying picture.
Girl of To-Day, Vita.	(*East*)	**Good**–Stars do excellent work, as usual.
Gray Parasol, Tri.	(*East*)	**Good**–Pleasing picture. (*Cent*) **Good**–Nothing unusual.
Heart of Rachael, Hodkinson	(*East*)	**Fair**–Story lacks novelty. Star not up to part.
Hidden Fires, Gold.	(*Cent*)	**Good**–Mae Marsh exceedingly clever in dual role.
Hobbs in a Hurry, Pathe	(*East*)	**Good**–A pleasing picture. Decorated lobby to advantage.
Inn of the Blue Moon, Sherry	(*East*)	**Good**–Kenyon delightful in difficult role.
Lure of Luxury, Univ.	(*East*)	**Fair**–Usual stuff.
Mask, The, Tri.	(*East*)	**Fair**–Weak story. Anderson liked.
Mating, The, Vita.	(*East*)	**Good**–Simple, but a pleasing picture.
Mystic Faces, Tri.	(*East*)	**Good**–Story pleases. (*Cent*) **Good**–Fascinating story.
Pretender, The, Tri.	(*East*)	**Good**–Good Western stuff.
Private Peat, Param.	(*East*)	**Good**–Drew good houses in consideration of epidemic. (*Cent*) **Fair**–Not as comprehensive as book. War scenes artificial.
Queen of the Sea, Fox	(*East*)	**Great**–Kellerman of course drew big houses. Wonderful scenery.
Romance of Tarzan, First Nat.	(*East*)	**Good**–Popularity of predecessor box-office pull. (*Cent*) **Good**–More thrilling than first.
Secret Strings, Metro	(*East*)	**Good**–Star fine. Story has sameness.
Shoulder Arms, First Nat.	(*East*)	**Great**–Among best star has done. Continuous laughter.
Such a Little Pirate, Param.	(*East*)	**Good**–Better than the star's first picture.
Swat the Spy, Fox	(*East*)	**Good**–Child pictures not very popular. (*West*) **Good**–Very good entertainment. (*Cent*) **Good**–Picture attracted juvenile audience. (*South*) **Good**–Lee children popular here.
Temple of Dusk, Mut.	(*East*)	**Good**–Star a great favorite. (*Cent*) **Good**–Sentimental story well done. Scenery and settings beautiful.
Thirty a Week, Gold.	(*East*)	**Great**–Everybody went away pleased. Moore a big hit.
Three Mounted Men, Univ.	(*East*)	**Good**–Excellent picture. Had good audiences considering epidemic.
Together, Univ.	(*East*)	**Good**–Drew average houses. Decorated lobby.
Tony America, Tri.	(*East*)	**Good**–Average story. Well acted.
Unexpected Places, Metro	(*East*)	**Good**–Seemed to satisfy.
Woman of Impulse, Param.	(*Cent*)	**Good**–Cavalieri's beauty greater attraction than picture.
Yellow Dog, Univ.	(*East*)	**Great**–Great propaganda picture. Decorated lobby drew large attention.

FROM PRODUCER AND DISTRIBUTOR

W. W. HODKINSON'S NEW RELEASING ARRANGEMENT

Will Distribute Through Pathe Exchanges with Representative in Each Office Giving Personal Service to Exhibitors

COMMENCING Nov. 25 the W. W. Hodkinson Corporation will make use of the exchange facilities of Pathe Exchange, Inc., in distributing to exhibitors the productions now on its list.

The pictures included in the above which have been going through the General Film Company and which are to be transferred to work through Pathe are the Jesse D. Hampton productions featuring J. Warren Kerrigan, Lillian Walker pictures, Bessie Barriscale productions, Louise Glaum pictures, Douglass natural color films, and some others.

Mr. Hodkinson said the move was made as a result of careful thought and deliberation and was calculated to give to the users of Hodkinson Service of selected photoplays the very best and most efficient exchange service possible. Also it was his belief that, owing to the unusual conditions existing in the country today, this change can be accomplished without the usual confusion and difficulties attending such procedure.

Hodkinson representatives in each territory will have their offices with the Pathe exchanges and will give attention to each Hodkinson customer as heretofore.

The W. W. Hodkinson Corporation at present has twenty-four pictures in the various territories and over 2,500 theaters are being served with these productions. Working through the Pathe organization every exhibitor will be assured of prompt and efficient service on his films and advertising accessories.

C. E. Shurtleff, general sales manager of the Hodkinson Corporation, will leave next week for an extended trip through the Northern and Middle West territories, visiting each Hodkinson representative and giving complete instructions for the change.

W. A. Bach, assistant general sales manager, will make a flying trip through the Southern territory, returning by way of Kansas City, St. Louis and Pittsburgh, fulfilling the same mission in this section of the country.

P. N. Brinch, western division manager, will handle the territory from Omaha west as heretofore.

There are now twenty-four Hodkinson representatives in the field, and with the addition of the Pathe branch managers and Pathe salesmen, who will all be financially interested in the placing of Hodkinson Service, it is estimated that the largest, most complete representation in the field will be engaged in selling Hodkinson Service to the exhibitor and keeping him satisfied afterward.

BIG FOREIGN DEAL

Brockliss Buys Rights for Great Part of World

What is believed to be the largest single transaction ever concluded in this market for the foreign rights of American screen productions was consummated last week by Sidney Garrett, president of J. Frank Brockliss Company, in behalf of Madame Schuepbach, head of the Mundusfilm Company of Paris.

The transaction involves the purchase of the productions of the First National Exhibitors' Exchange, excluding the Chaplin pictures, for France, Switzerland, Holland, Italy, Greece, Egypt, the French Colonies and the Balkans.

Mr. Garrett, as the American executive of the Mundusfilm Company, made the purchase through David P. Howells, who controls the foreign rights of the First National.

In addition to the First National product Mr. Garrett has purchased for Madame Schuepbach all the Metro and Screen Classics pictures of which the J. Frank Brockliss Company controls the world rights; the Lillian Walker pictures, and many well known specials.

"YANKEE DOODLE"

Bothwell Browne's First Picture Ready for Release

The first picture play made by Bothwell Browne, the well known female impersonator, to be released through the Paramount-Mack Sennett Film Company, has just been completed. It is titled "Yankee Doodle," and as its name implies pertains to the world war. Mr. Browne says that while he does not precisely follow comedy lines in this production, the high lights of comedy sparkle throughout the story.

The star is now engaged in the perusal of several scenarios that have recently been submitted to him. From these new stories several will be selected for production in five-reel pictures.

Negotiations are now under way between Mr. Browne and one of the biggest picture concerns in Los Angeles for the signing of a contract which will extend over a number of years. If terms are arrived at the managers intend to lease a separate studio in which to film the star's pictures under the title of Bothwell Browne Feature Photo-Productions.

J. STUART BLACKTON

Now producing "The Common Cause" under the auspices of the British-Canadian Recruiting Mission for Vitagraph distribution

FOUR AND A SERIAL

Universal Features and "Lure of the Circus" Finishing Up

Four feature productions are being brought to a close this week at Universal City, while two final episodes of an eighteen-chapter serial are being shot. Because of the illness of the director, production on one feature play has been temporarily suspended.

Harry Carey's "Riders of Vengeance" is receiving finishing touches; Mary MacLaren is bringing "Dearie," her newest Universal, to completion; Dorothy Phillips' newest feature, "Destiny," is nearly finished; Ruth Clifford and her director, Elsie Jane Wilson, are shooting expeditiously as possible the final scenes of "Home, James," while "Sealed Orders," starring Fritzi Brunette and William Sheer, has been halted because of the illness of Director Douglas Gerrard.

With J. P. McGowan speeding up production, Eddie Polo and Eileen Sedgwick are working constantly in episodes 17 and 18 of "The Lure of the Circus."

* * *

William A. Brady Film of "Little Women"

William A. Brady announces the completion of his picturization of "Little Women."

Most of the work was done in and about the house in Concord, N. H., occupied by the Alcott family.

The four little women, Meg, Jo, Beth and Amy, are portrayed by Isabel Lamon, Dorothy Bernard, Lillian Hall and Florence Flinn. Henry Hull is John Brooke and Conrad Nagel, Laurie.

Harley Knoles directed "Little Women." The picture is in six reels and is announced for release on a territorial basis.

UNFINISHED PRODUCTIONS BRIDGE GAP

Famous Players-Lasky Actors Completing Plays—De Mille and Ethel Clayton Start New Ones

Frank Garbutt, West Coast business manager of the Lasky studio, in outlining conditions at the big Pacific slope plant of the Famous Players-Lasky Corporation and at the Morosco studio, said that Cecil B. De Mille began work on a new picture last week, as did Ethel Clayton.

These will be completed, as will those of Vivian Martin at the Morosco plant, and Bryant Washburn, when all will take four-week layoffs.

Lila Lee and Wallace Reid have completed their pictures and have stopped work for the same period. Those stars who are now in work will take their layoffs at the end of the pictures, as to shut down in the middle of the productions would entail great loss and extra expense. As the layoffs will not occur at the same time, the studios will not be entirely shut down.

There is a strong belief that the climatic conditions of the West Coast will result in an early victory over the disease that is now so prevalent.

* * *

Tourneur's "Woman" at Rivoli a Departure from the Usual

For the second time within a few weeks S. L. Rothapfel has honored Maurice Tourneur by making one of his productions the feature attraction at the Rivoli Theater, this week offering the latter's newest creation, "Woman."

This film play disregards the usual scenario form to a degree in its climaxes, presenting Mr. Tourneur's newest views upon the development of a screen story.

Yet "Woman" should not be considered as typical of Mr. Tourneur. The producer is now at work upon a detective mystery melodrama, "My Lady's Garter," adapted from a novel by Jacques Futrelle.

Upon the completion of "My Lady's Garter" Mr. Tourneur will close his Fort Lee studios and take his company to California for the winter months.

The distribution of "Woman," as well as "My Lady's Garter" and forthcoming Tourneur productions, is in the hands of Hiller and Wilk, Inc.

* * *

Brentwood Corporation Producing at Hollywood

The Brentwood Film Corporation is the latest producing organization to enter the Hollywood field. It is planned to do a series of feature pictures. The Brentwood people have leased the studios of the Mena Film Corporation at 4811 Fountain Avenue, Hollywood. The first picture, "The Turn in the Road," is now well under way under the direction of King W. Vidor.

Pauline Frederick as a bride in "A Daughter of the Old South" (Paramount)

Bessie Love has her men friends guessing in "The Dawn of Understanding" (Vitagraph)

Ethel Clayton simply will not hear in "The Girl Who Came Back" (Paramount)

Montgomery and Rock in one of their perilous adventures in the Big V comedy "Roofs and Riots" (Vitagraph)

Doris Kenyon is a very winsome belle of a western dance hall in "Wild Honey" (Sherry)

KLEINE JOINS GENERAL FILM

Better Service for Program Through Branches Without Change of Control

Close upon his outspoken recommendations to the motion picture industry to practice a course of specific economies in the interest of conservation, as outlined in a letter written by him to the War Industries Board and which aroused a great deal of thoughtful comment in the trade, George Kleine makes an announcement which presents him as following his own advice in regard to distribution. He states that he will issue his pictures to exhibitors henceforth through General Film Company exchanges.

The statement which comes from Mr. Kleine makes it clear that duplication of exchange facilities by his organization is not warranted if a satisfactory system is available to provide physical service.

This system he has found in General Film Company with its wide circuit of exchanges that are already handling the product of several large distributors. It means that the George Kleine product no longer will issue from Kleine System exchanges but will reach the market through the established General Film exchanges.

In proclaiming the change Mr. Kleine emphasizes that he has given up no individual responsibility, and that the arrangement relates to such service as the machinery of General Film Company can provide for his pictures, this including as far as may be practical and economical the movement of film, booking, routine accounting and ordinary transactions involved in circulating the product. All the feature pictures and short-length subjects marketed by Mr. Kleine through his own exchange system will now be diverted without any break in service through the General branches.

Several months ago a similar co-operative arrangement was made with General Film Company by Mr. Kleine in Canada, where the number of exchanges was lessened through use of one set of offices for both concerns, with a notable saving of overhead expense for all concerned. The deal whereby the plan is carried out more completely in the United States is a result of the benefits demonstrated in Canada.

PATHE'S "MISSING LINK" WORKING

Exploitation Department Great Aid to Home Office and Exhibitor

Some weeks ago Paul Brunet, vice-president and general manager of Pathe Exchange, Inc., inaugurated an exploitation department with the idea of giving to exhibitors playing Pathe pictures every help possible in putting over the pictures. E. O. Brooks, of the Pathe sales department, was put in charge, and the results have shown that the innovation has filled a real need.

The branches and salesmen call the Exploitation Department the "missing link." It's an appropriate nickname, too, for it exactly expresses the functions of the department—a link hitherto missing between the home office and the exhibitor—a linking up of the chain of co-operation between the executive offices, the branch exchanges, the sales force and exhibitor customers.

• • •

Parke Finishes Educational's Coal Picture

William Parke has finished cutting the Educational's coal picture, the production of which he has been engaged in directing since the second week of July. His labors have included four weeks in the West Virginia mining fields, six weeks in studio, and a month devoted to the script, technical details, editing, titling and assembling. The picture will be exhibited for the approval of the Federal Fuel Administrator and later will be pre-released at one of the Broadway theaters prior to its general distribution to the motion picture houses.

SOME NEW FOXES

Several Big Pictures to be Released After Embargo

Although Fox, in common with several other producers, has stopped releasing pictures for a month as a result of the influenza epidemic, the rearrangement of the schedule of releases makes several elaborate productions available for exhibitors immediately after the embargo is lifted.

One of these pictures is "18 to 45," the story of the new draft, which R. A. Walsh has staged. Evelyn Nesbit's first Fox picture, "The Woman Who Gave," will be among the early November releases.

Others set for release early in November are "The She-Devil," "Fame and Fortune," in which Tom Mix appears; "The Strange Woman," in which Gladys Brockwell is seen, and "Tell It to the Marines."

• • •

"Finger of Justice" Exploited in Colorado Territory

What is perhaps the most ambitious exploitation scheme ever inaugurated in connection with a photoplay attraction in any individual state rights territory has been mapped out and is now in operation in the states of Colorado, Utah, Wyoming and New Mexico on the Rev. Paul Smith's sensational anti-vice production "The Finger of Justice."

J. J. Goodstein, the controlling factor in the Keystone Distributing Corporation of Philadelphia, caused a thorough canvass to be made of the condition of the state rights market of every territory in the Union, and came to the conclusion that the Mountain States territory was the best for his purpose.

FILM MARKET, INC. ACQUIRES GATHEM

Will Control Output of Patriotic and Classy Subjects Released Every 4 Weeks

The Film Market, Inc., has acquired for distribution throughout the world the Gathem Film Corporation's entire output of miniature novelty productions. These consist of two subjects, a patriotic and a classic, released as a one-reel feature every four weeks.

The subjects now ready are "The Star Spangled Banner," "Columbia," and "The Battle Cry of Freedom," each approximately five hundred feet, produced before the policy of two subjects on the same reel was adopted, and "Home, Sweet Home," and "The Girl I Left Behind Me."

• • •

Tourneur to Produce Films in California

Maurice Tourneur is going to California for the winter and will make his next three or four productions on the Coast. Mr. Tourneur will leave with his staff immediately after completing "My Lady's Garter," the adaptation of the late Jacques Futrelle's detective mystery romance.

It will be the well known director's first visit to the Coast. Mr. Tourneur has been producing in America for four years, all of his activities having been confined to the East.

"I want to work on bigger subjects in a bigger way and I believe that California offers the right opportunity," says Mr. Tourneur. "A director is limited in the East, particularly during the winter months, while atmospheric conditions are at their best on the Coast."

• • •

Doris Kenyon's Next Film

Doris Kenyon, who has just completed "Wild Honey," is awaiting the lifting of the influenza ban to start work on "Twilight," which will be the next of her De Luxe features. The moment the ban is lifted Miss Kenyon and her company will leave for Hendersonville, N. C., where exteriors will be made.

Vingie E. Roe wrote the story of "Twilight," which originally appeared in the Metropolitan Magazine under the title of "The Alchemy of Love." The adaptation is the work of Louis Joseph Vance.

PHOTOPLAY MUSIC

Conducted by MONTIVILLE MORRIS HANSFORD

PUBLISHERS VS. MUSICIANS

Former Maintain They Can't Afford to Give Orchestrations—Musicians Here Willing to Pay

BY E. M. WICKES

"WHAT I'd like to know," a musician writes in to say, "is where music publishers get off to charge musicians for orchestrations. Don't we make the songs popular and help them pile up fortunes?"

Whether musicians make songs popular for the publishers or publishers make them popular for musicians is a question that has never been settled. Publishers maintain that only a small percentage of musicians feature new songs, and that the majority wait until a song has become popular through other channels, which prompts theater patrons to ask to have it played.

Publishers Like Other Manufacturers

Around Times Square every one connected with the show business knows why publishers are entitled to remuneration for their orchestrations, and most of the musicians in this vicinity are perfectly willing to pay for good numbers. In other towns, however, where musicians know the song game through a long-distance method, they cannot understand why a publisher should charge.

Publishers argue that they are entitled to as much consideration as any other manufacturer. Pianists, they say, don't ask piano makers to supply them with pianos free just because they play the instruments and help to advertise them. Without the pianos the pianists could not work. And the same holds true with music. I am not defending the publisher, but I'm just giving up this space to present his side of the story.

Publishers' Troubles

To begin, a publisher has to create something out of nothing by taking a sheet of paper carrying a few notes and some rhymed lines. Into something that possesses no intrinsic value he must force value. And if he doesn't musicians won't have much time for it. He doesn't enjoy the advantages of other manufacturers—the cigar maker, for instance, whose product sells year after year.

Six months from now thousands of smokers will purchase the same brand of cigars they use today, but no one will care to buy a copy of a popular song that was all the rage last winter, and the fact that Mary Jones paid a dime for one of Blank's songs yesterday is anything but an indication that she will care for the next number he issues. Blank has to dispose of his song within a limited time.

The cigar manufacturer, as well as the man who puts up your favorite breakfast cereal, sells the same article year after year, and all because he caters to a necessity, while the music publisher flirts with public fancy, which at its best is about as trustworthy and reliable as the Kaiser.

Publishing All a Gamble

A popular song represents an emotional fad, and when that fad dies the song, and sometimes the publisher, keeps it company. For the regular piano copy a publisher receives from six to seven cents a copy out of which he must pay running expenses and writers and make a profit. And under these conditions he cannot see why he should give away music for a dozen or more instruments when it is the means of giving musicians a livelihood.

Furthermore, he argues that as orchestrations represent time, money and labor, he should be paid for them the same as he is for his piano copies.

One well known publisher said that several years ago he sent out five thousand orchestrations to musicians before he did anything with it in the vaudeville field. He waited a month to see what would be the result.

Nothing happened, so he went after the number in the regular way, and as soon as it began to take with the public hundreds of musicians who had already received copies wrote in for another.

To the publisher's query as to what had happened to the first copy, some were frank enough to admit they had tossed it aside thinking it would never amount to anything. "What's the use of playing songs that the people don't know," one fellow wrote.

Real Hits Scarce

Real hits are so scarce that not infrequently a publisher with one has very little profit for himself, resulting from his having had to toss away a fortune into half a dozen songs that turned out to be flivvers.

Even a hit is tricky and may see fit to die over night just the way it was born. Kerry Mills had one threaten to do this in "Meet Me in St. Louis." The day the fair closed in St. Louis his sales dropped to zero, leaving him with something like thirty thousand copies on hand.

Providence, however, came to his rescue in the form of several acts about to sail for Australia. They took the song over there and made it popular in the Antipodes, and Mr. Mills disposed of his copies.

"I didn't Raise My Boy to Be a Soldier" hit the toboggan over night and left Leo Feist with 110,000 copies in the stockroom. And had it not been for Teddy Roosevelt coming out and panning the song, Feist would probably have had to sell the copies for old paper.

One publisher remarked that there is too much graft and not enough cooperation from those who derive as much benefit as the publisher from popular music.

"Band and orchestra departments are a big expense to every house," he said, "and they should be at least self-supporting. I am glad to say that I seldom hear a first-class musician kick because he has to pay for real music."

I have told you what the publishers think about paying for orchestrations, and having done so I think that lets me out.

* * *

RIALTO—NEW YORK

Liszt's Popular Rhapsody Played, Erno Rapee Conducting

Rialto audiences listened with evident pleasure to Liszt's popular *Second Rhapsody* last week, excellently played by the orchestra, with Erno Rapee conducting. Mr. Rapee thoroughly understands the moods of the Liszt Rhapsodies, and the orchestra played brilliantly. A fine scenic, showing the "Heroes of the Coast Guard," was set with the famous *Fingal's Cave* overture, Mendelssohn. This piece fitted the subject to perfection. Gaston Dubois, cellist of the orchestra, was featured in the *Elegie* by Faure. The Rialto Animated Magazine started off with views of college war activities, and the orchestra went into *College Life* as an accompaniment. For a cartoon of Belgium, the *La Brabanconne* was played.

A travesty on Shubert's F minor *Moment Musical* was used for a scene of sea lions. Other numbers used were Percy Grainger's *Mock Morris*, Sousa's *Hands Across the Sea*, *Auld Lang Syne* for the tank Britannia's departure. For the Y. M. C. A.'s work "over there" Greek Evans sang *Over There* from the orchestra pit. The feature, "When Do We Eat?" being more or less burlesque, was played accordingly; starting off with *Chin, Chin, Chinaman*, and for Eliza's trials, the old *Hearts and Flowers*, going later into *By Heck* and other rube tunes for the village scenes.

* * *

BROADWAY—NEW YORK

Bradford's Orchestra Plays Excellent Scores—New Violinist Discovered

The Broadway still maintains a high plane of musical work under the direction of Manager Kashin. The orchestra, with James Bradford conducting, played *Mignon*, Thomas, as the overture last week. The scenic was specially set with Grieg's *In the Mountains*. "Lake Serene" was the subject and Mr. Bradford had picked the very best composition for presenting it in a proper musical atmosphere. A new violinist, Master Walter Edelstein, a find of the Broadway, played a concerto of De Beriot. Edward J. Johnston used the *March and Processional* from *Bacchus*, Delibes, as an organ solo. Manager Kashin is issuing a fine program booklet setting forth the screen numbers as well as all of the musical settings; an innovation that is satisfying to the music lovers in the audience.

M. B. SEAVER

Organist and musical director of the Beacon Theater, Boston, Mass.

PERSONALS

Gaston Dubois, the Belgian 'cellist, whose remarkable virtuosity has evoked wide praise, will leave the Rialto Orchestra in a few weeks to accept a position in the first chair of the Philharmonic Orchestra. It is with deep regret that Hugo Riesenfeld releases him.

Dominick Melachiore, formerly cornetist at the Majestic Theater, Utica, but now in the U. S. Navy at Pelham Bay, is enjoying a furlough at his home in Utica.

Hugo Riesenfeld, musical director of the Rialto-Rivoli forces and conductor of the Rialto orchestra, has transferred his work to the Rivoli, where he is directing Tourneur's great picture, "Woman," for which he prepared the score.

Max Weil, who conducted the orchestra at the Circle Theater, Indianapolis, since that theater opened several years ago, is to conduct an orchestra of forty musicians in the new Graumann Theater at Los Angeles.

Frank Cork, tympanist of the Rialto orchestra, has been made assistant conductor of that organization. Mr. Cork is a musician of wide experience, having directed musical comedy and stock for a number of years.

Henry J. Williams, for years solo harpist of the Minneapolis Symphony Orchestra under Emil Oberhoffer, has just completed a ten weeks' engagement with the New Garrick Orchestra, Minneapolis.

Mary L. Dickson, 'cellist, a New Yorker and formerly a member of the Kneisel Quartet, will be a member of the orchestra of the new Allen picture theater in Edmonton, Alberta. She is a pupil of Willeke, the Belgian soloist.

RIVOLI—NEW YORK

Lovely Score for Tourneur's Great Picture—John Wenger's Art Display

The Rivoli orchestra acquired a new conductor last week when Hugo Riesenfeld took up his duties at the stand. The overture was Tschaikowsky's *Italian Caprice*. The program was practically given over to the feature, "Woman," for which Dr. Riesenfeld had prepared a remarkable score, no doubt the finest ever heard on Broadway. Welded into a picture of surpassing poetic content, patrons had a thrill rarely experienced in a picture house.

The musical score embraced phrases, sections, and mere bits here and there, from many celebrated works for orchestra, together with several melodies by Dr. Riesenfeld, particularly the theme representing the call of the sea in the Brittany episode, which opened and closed that section of the picture. One of the themes was from the *Lenore* Symphony, Raff; others were from works by Delibes, Nevin, Charpentier, Burgmein, Goldmark and Rimsky-Korsakoff. The stage setting by John Wenger symbolic of Woman gave a hint of this young artist's possibilities in this work. There was constant applause for the scene during the week.

A word must be said for Professor Swinnen's imitation of a concertina played in the Brittany episode, an unexcelled example of what an organist with imagination can do.

. . .

STRAND—NEW YORK

An All-Feature Program with Ralph Brigham's Excellent Organ Work

Last week was feature week at the Strand, Manager Edel holding over the Chaplin picture, "Shoulder Arms," by popular demand. Coupled to this was Julia Arthur in "The Woman the Germans Shot," the Edith Cavell story. Carl Edouarde gave this picture a wonderful setting, beginning with Tschaikowsky's *Sweet Memories* during some of the beautiful home scenes of Edith Cavell. For England's entrance into war he used *Sounds from England;* at Frank's enlisting, *Tommy Atkins*. Ralph Brigham took the picture at the hospital scenes, playing Tschaikowsky's *Andante Cantabile* and the Dvorak *Largo*, both with splendid effect. Later he also played Shelly's *Melodie du Soir*. The orchestra made one of the most thrilling climaxes at the ending of the picture, starting off with Massenet's *Last Dream of the Virgin* for Edith Cavell in cell with chaplain, and going later into a dramatic ending at the shooting that took the audience completely into the action, arousing a burst of applause.

. . .

Music's Value Realized

Photoplay houses in Salt Lake City are beginning to realize the immense pulling power of music on their programs, not only accompaniments, but interspersed between pictures. Two of the largest first-run photoplay theaters there have installed new pipe organs, which have made an instant hit.

MUSIC SUGGESTIONS FOR FEATURES

"Laughing Bill Hyde"

Love theme suggested: *Dearie*, Kummer.
Open with theme.
Title: Laughing Bill Hyde, rather dramatic, sinister.
T. Before Bill lay the open, mysterioso.
T. Even Thomas, minor mood.
T. Laughing Bill Hyde had, theme.
T. Joseph Wesley Sayforth, rapid intermezzo.
T. The Aurora is mine, agitato.
T. Those were great days, bright intermezzo.
T. Tonatah ran the camp, agitato.
T. Laughing Bill had almost, a soft waltz.
T. Burg and Slevin, theme.
Near Landing, allegro agitato.
T. Doc, here's a customer, an intermezzo.
T. Better walk around, very pathetic.
T. He darned near killed him, theme.
T. Week by week, mysterioso.
T. Burg and Slevin decided, continue, heavy.
T. The sale, an intermezzo.
T. Here's some news, kid, theme.

"When Do We Eat?"

Open with a popular one-step.
For Eliza play a burlesque sob tune.
Title: Punk! use soft one-step.
Uncle Tom plays cornet, cornet to action, burlesque.
Little Eva's transfiguration, a plaintive air.
T. I'm the sheriff, agitato to action.
T. Introducing the dawn, continue softly, mysterioso.
Miss Bennett caught, simple melody.
T. Ma Forbes' place, soft waltz.
T. Put it back! dramatic.
Crook in room, mysterioso.
T. The reason for, dramatic tension.
T. The bank's being robbed, hurry to action.
Crowd leaves bank, romance to end.

"Hugon the Mighty"

Theme suggested: *By the Saskatchewan*, Caryll.
Open with a Canadian song, lively.
Title: The tranquil village, a gavotte.
T. Chief Black Face, an Indian dance, slow.
T. Roque, a soft slow waltz.
T. Meanwhile in valley, Indian dance again.
T. You, Jean, soft intermezzo.
T. So, you bother lady, agitato.
T. Now run home, a waltz.
T. And there came to Marie, theme.
T. For sake of Marie, rather agitato.
T. I just try to make, theme.
T. That night, dramatic.
T. Black Hawk still believes, Indian theme.
T. Allow us to, agitato into romance, soft.
T. I've come to take trail, theme.
T. At Light Roque, a soft intermezzo.
T. Marie Hugon has returned, theme.

"Pals First"

Use a soft waltz for theme.
Open with the theme.
Title: At Winnecrest Hall, a pastoral.
Jean leaves house, an intermezzo.
T.: Dat's Aunt Caroline, a one-step.
T.: Fine, Dick, fine, light intermezzo.
Theme, when Jean enters.
Jean leaves, dramatic, into mysterioso.
T.: On the morrow, theme.
T.: No, Dominie, neutral.
T.: The squirrel also a knight, mysterioso.
T.: When they gaily, theme.
T.: Evening Pals, rather dramatic.
T.: The call of the heart, theme.
Doctor seizes Jean, agitato.
T.: No, Dominie, I'm going, slow plaintive.
T.: Won't you shake hands, intermezzo.
T.: It is I who should beg, theme to end.

"Together"

Select a light intermezzo for theme.
Open with a bright polka.
Scene of Laura at tree, theme.
T. Insert telegram, soft love song.
T. Arriving at home, agitato.
Jim enters house, theme.
Crooks in grass, burlesque moderato.
T. A short time after, light intermezzo.
T. Yer don't lift a pin, hurry.
T. Crook opens window, mysterioso.
In restaurant, a jazz effect.
T. Why have you not? light gavotte, rapid.
At fight, rapid agitato.
T. Say, young feller, continue softly.
T. That's your brother, a polka.
Children at table, theme to end.

"The Brazen Beauty"

Select a moderate love song for theme.
Open with a one-step or fox-trot.
Title: My dad knew, a hurry.
T. I want a place, a short march.
T. Jacala's first day, a light intermezzo.
T. Society did not satisfy, a polka.
Storm clouds appear, a galop or hurry.
T. May I call? play theme.
T. Playing the game, soft ragtime selection.
T. I hope you have, theme.
T. Struggling between, a romance.
T. She left me, theme.
T. I don't think, a waltz.
T. I have always, theme.
Hostess finds Jacala, agitato.
T. Jacala you are, theme to end.

"Whatever the Cost"

Open with a polka.
Title: Jess—an intermezzo.
T. John Farley—a waltz.
T. Glen Cove—agitato.
T. Black Jack—follow action, dance.
T. Find out where they—dramatic.
T. The contents of the trunk—intermezzo.
T. Can you let me have? neutral andante.
Jess sees body—intermezzo.
T. That night, the news—dramatic.
Paul enters room—hurry, dramatic.
T. I killed your father—intermezzo to end.

"Three X Gordon"

Love theme suggested: *Tempo di Valse*, Nevin.
Open with a soft intermezzo.
Title: The little uncertainty, theme.
T. Old Jim Gordon, a bright polka.
T. A stir of the ancestral, minor mood.
T. Lead on, bright.
T. The next morning, lively intermezzo.
T. After supper, a fox-trot.
T. News after many days, a gavotte.
T. Their first client, mysterioso.
T. The anguish of a soul, a waltz, soft.
T. The effect, agitato.
T. And in time, a one-step.
T. Time for reflection, theme.
T. But Walter pays, dramatic.
T. Plow or paddle, bright.
T. With the bursting, a march, patriotic.
T. On leave, theme.

. . .

More Harmony of Arts Needed

The motion picture industry finds itself hampered by several very old and firmly established arts—language and music, both of which are being called upon for the interpretation of the pictures. Up to the present these three do not work in the team plan. They seesaw and teeter up and down; and there are entirely too many persons who think they are right monkeying with the business. Language, as applied in titles and advertisements, has one mission—to tell the reader what is doing.

When it comes to writing the hot stuff, as Elbert Hubbard used to call it, there ought to be a regular feller on the job. To say just what this man ought to know would take much space. But there is one thing sure, if this man knows his business he will keep in touch with men who are sharps on the things he does *not* know, and he will not depend on his stenographer to use the Ready Letter Writer when he sends out his dope. It won't do, and you can count on that. Sooner or later a hot box will appear, an axle will burn off, and the whole train will keel over in the ditch. The picture business is now being criticized by age-old standards, so far as the presentation to the public is concerned, and it is growing tighter every day. Managers, producers, directors and office boys have got to be up and doing.

. . .

INSTALLATIONS

Link Piano Company—Pianos: Seymour Theater, Syracuse, N. Y.; Idle Hour Theater, Endicott, N. Y.; Lyric Theater, Endicott, N. Y.

Lyon & Healy — Fotoplayers, Style 40: Climax Theater, Milwaukee, Wis.; Strand Theater, Freeport, Ill.

TELLS ABOUT THE PEOPLE OF THE SCREEN

Edited by E. A. BARRYMORE

FOX STUDIO "CUFF" NOTES

If some convulsion of nature should cover it up for a couple of ages or so, I wonder what the bearded and solemn archeologists of that day would take it for!—I mean the Fox studios.

Of course nearly everybody has flown on account of the Spanish flu, but there are a lot of odd and interesting sets and bits of sets left. Here's still a wonderful bit of Theda Bara's Salome palace, right next to Tom Mix's Wild West set.

Dear me, poor Tom is in the hospital, having a bullet taken out of his knee that he got fifteen years ago. He also found an odd slug of lead and some shot—doesn't know where he got those! Just doesn't remember! Oh, these wild boys!

My, there are acres and acres of ground, and how lonesome! Ah, I hear human voices at last! Madlaine Traverse and Frank Beal at work on a set. Madlaine is the new Fox star and she is tall and stately and lovely, and they do say she's going to be a wonderful picture actress.

That dark man is Al Garcia. Garcia got himself into a hospital, you know, by breaking an artery when he helped lift a machine off a man who had been run over in a downtown street in Los Angeles. He's all right now, and this is his first picture since getting out of hospital.

That's a nice, nifty little bedroom scene, over there. That belonged to Gladys Brockwell, and in it, the last day before vacation set in, she became mother of a (screen) child.

Well, Gladys says she feels very sure that at the end of the vacation they may send for her at th county jail because she's sure she'll be in there for debt.

My goodness, what a darling little nursery! Oh, yes, they're getting that ready for those terrible infants, the Lee Kids, who will be here in a day or two. I'm just crazy to know them; wonder if they really did say all those bright things themselves, or if they have a good press agent!

• • •

Harvey Ballyhooing for Sheriff

Harry Harvey, who has been producing Helen Gibson's two-reel Universal specials, is taking a month's vacation to help his father-in-law, Charles Messenger, get reelected Sheriff of Converse County, Wyoming. Harvey left last week for Douglas, Wyoming, to apply motion picture bally-hoo methods to reelecting his wife's papa chief peace officer of the county.

• • •

Winifred Wins a Prize

Winifred Westover is tickled over the fact that one of her latest photographs has just been awarded a prize in a camera contest. Winifred is now the owner of a big parchment diploma, which her fond mother has had framed.

Peggy Hyland Describes a London Air Raid

In a recent interview Peggy Hyland, Fox film star, was induced to tell of her experiences in the first air raids on London. Miss Hyland so dramatically described a raid from the first warning to the "all clear" signal, that her hearers could see the very acts. She told how the Zeppelins move slowly over the city dropping bombs; the fire apparatus racing through the streets, fires burning wherever bombs strike; ambulances rushing about. Some people become panic-stricken, but the majority stand and watch the big "sausages" unless they happen to get directly overhead, which Miss Hyland admits sure is thrilling.

• • •

Austen for the Quarterdeck

Leslie Austen, leading man in many Fox productions, has completed "A Stitch in Time" opposite Peggy Hyland and is considering entering the merchant marine service. Mr. Austen is a graduate of Cambridge University, and as navigation and astronomy were parts of his education, he heard the "call of the sea" quite a while. Because of the recent death of his wife, to whom he was greatly devoted, Mr. Austen may forsake the stage for the quarterdeck, at least "for the duration."

• • •

Picture Director's Musical Genius Crops Out

Victor Schertzinger, who has been directing Charles Ray, and is now directing Dorothy Dalton pictures for Thomas H. Ince, is writing another song. The musical genius of the director crops out every so often. The chorus to a new song was written on his cuff a few days ago while he was resting between scenes. Some incident in the story gave him the theme.

Billie Rhodes, National-Goldwyn star, in her garden of roses

Miss Hallor Disappointed in Her Fig Tree

Antony Merlo, assistant director to Maurice Tourneur, tells of an incident that is supposed to have happened during the production of "Woman," Mr. Tourneur's latest feature. There are five episodes in this picture, the Garden of Eden, Rome, Mediæval, Brittany, and Civil War. In the Garden of Eden set a miniature fig tree was part of the "props." Peggy Hallor, who was to play Eve, saw the tiny tree and when informed that it was a fig tree exclaimed, "Oh, my; is that a fig tree? I always thought the leaves were larger."

• • •

Confidence in Josie's Equestrian Ability

Josie Sedgwick, who is conceded to be the best horsewoman in motion pictures, will soon have a chance to match her cleverness with the best feminine riders in the country. She has just been entered in the bucking broncho contest at the Phoenix, Arizona, State Fair, and Roy Stewart, whom Josie plays opposite on the screen, and Director Cliff Smith, a famous cowboy rider, are confident the fair star will "bring home the bacon."

• • •

Aplomb of Henry Lehrman

He just can't get his hat on, these days, can Henry Lehrman, producer of Fox Sunshine Comedies. The reason is enough. He has received a letter from Herbert L. Isaacs of the Fox Film Corporation of Leeds, England, reciting the fact that no less a person than his ex-majesty, King Manuel II, former king of Portugal, had viewed Lehrman's comedy, "Roaring Lions and Wedding Bells," in a theater at an English health resort. The comedy had so tickled Manuel's risibilities that he saw it twice in one day, and returned next day to see it again.

Yet all Mr. Lehrman said was: "That king certainly shows good taste."

All is mirth for Douglas Fairbanks in "He Comes Up Smiling" (Artcraft)

LITTLE TRIPS TO THE STUDIOS

If your phone bell rang and a voice said: "This is Miss Rodney Richmond of the B. A. Rolfe Productions. Would you like to visit our studio and see Houdini escape from a rope-bound box submerged in a tank, also from a diver's suit after all safety lines and air tubes have been cut?" wouldn't you just beat it for the Rolfe Studios in Yonkers?

Well, that is just what we did Upon reaching the studios we were introduced to Harry Houdini, Marguerite Marsh, Charles Graham, Jack Burns and Edward Brennan.

And just to show that we already know a few celebrities we strut right over and shake hands with Director Burton King and Ruth Stonehouse.

We first met Ruth when she was being co-starred with Francis X. Bushman not so long ago. We next shake hands with the automaton—and will never do it again! Floyd Buckley, the man inside, is too darned fresh.

Mr. King is quite proud of the emissaries (a fine bunch of "plug-uglies"), all ex-pugilists. Eddie "Kid" Kelly, the idol of Brooklyn fight fans, is one of them.

They put Houdini in a box, nail it up, bind it with heavy rope and cast it into the tank, and a camera shooting through the side photographs the escape.

Houdini later entered the tank in a diving suit, the emissaries cut the air line, and he escaped again.

Before leaving the studio we asked Director King if we had met all the "big fish." And he said: "Oh, no; I want you to meet Mr. Haddock and Mr. Pike." The former is the assistant director and William Pike is the juvenile lead.

• • •

Norma Works, Constance Plays

Motoring about the Southern California country and swimming at the beach are the present joyous occupations of Constance Talmadge, Select star, who has just finished her latest picture, "Who Cares?"

Norma Talmadge, however, is busy, the company now being at work on location in the Sierra Madre mountains. Miss Talmadge is playing an Indian heroine, and she has transported a special bathtub into camp in order to remove the toil-stains at the end of the day's work.

• • •

Adda Back to the Foots

Adda Gleason, whose work in the title-role of the latest Thomas Dixon film, "The One Woman," has attracted much comment, is to desert the silent drama and go back to the footlights. She has just signed a contract to be leading woman in the stock company of the Liberty Theater in Oakland, and has gone there to begin rehearsals. Adda was a big favorite on the stage before she went into motion pictures.

Doris Kenyon, now heading her own company in De Luxe Pictures, Inc.

Sutherland a "Buck Private"

Victor Sutherland has joined the army, although exempt. While selling bonds in the recent drive he became imbued with the spirit and notified his draft board that he wished to waive exemption. Sutherland planned to go to an officers' training camp, but was drafted before his plans materialized, but he intends to study for promotion. Vic says: "I am only a buck private at Fort Totten, but I have made up my mind to like it." Sutherland appeared opposite Virginia Pearson in her last seven Fox pictures.

• • •

The Bolsheviki in a Jersey Town

The director for Zion Films had leased a bit of New Jersey woodland and transformed it into an honest to goodness Russian village. Just as the carpenters were putting on the finishing touches a few of the villagers happened by and, seeing the transformation, beat a hasty retreat to the Mayor.

"What's the matter?" asked the Mayor, who never before had seen his complacent townsfolk in such a frenzied state.

"Matter enough," one shouted, "send quick for the State Constabulary! A handful of Bolsheviki are setting up a government of their own right in our town!"

Millarde Finds Way to Keep 'Em Busy

Harry Millarde, directing Peggy Hyland in her latest Fox feature, "A Stitch in Time," has solved a problem that long has confronted directors and producers—that of keeping the actors busy. In selecting an assistant director, Mr. Millarde engaged Tom Fallon, former stage director with William H. Crane, Amelia Bingham, Wilton Lackaye and others. Mr. Millarde directs the more important scenes and Fallon directs the minor scenes. The picture is finished in half the time and the actors are kept busy.

• • •

Ramsey Stewart a Prisoner at Rastatt

Donald Stewart, having learned that his brother Ramsey was missing in France, was somewhat relieved upon the receipt of a four word cablegram saying: "Prisoner; well. Ramsey Stewart." The message came via International Red Cross from the German prison camp Rastatt. Another brother, Kenneth, who also enlisted in the marine corps, returned recently badly injured. All of the Stewart boys were well known on the screen. Their father was the late Ralph Stewart of international fame on the stage.

• • •

Doris Particular as to Make-up

Such a strong aversion has Doris Kenyon to wiggy looking wigs and muffy looking false beards that she gave notice that she would not begin the production of "Wild Honey" unless the extra people were all genuine "types." "I have seen so many scenes and pictures spoiled by bad makeup, and especially by terrible false beards and wigs, that I am determined no picture of mine will ever be ruined by badly madeup extra people."

• • •

Must Like Claire's Car

Claire Du Brey's car was stolen again last week and was located by the insurance company far from home with everything taken off that could be removed. This is the fourth time in three months that Claire's joy wagon has been borrowed. She used to tell us that it was a whale of a car, but will most likely call it a Jonah now.

Mr. Conklin Does the Honors for Director Brabin

Charles Brabin, directing Virginia Pearson in "Buchanan's Wife" for Fox Films, took some scenes at Rosemary, the estate of Roland R. Conklin. The mansion was closed and the estate turned into a war garden, but a man living in one of the small houses on the estate was very courteous to Mr. Brabin, escorting him about the place and becoming quite interested in his work. The director was somewhat surprised to learn later that this gentleman was Mr. Conklin, the millionaire owner of the place. Speaking of the incident later Mr. Brabin said: "My surprise would have been greater had I not noticed his pleasing personality, which made me suspect who he was. The story of "Buchanan's Wife" is a society tale, and beautiful Rosemary was an ideal location for atmosphere.

• • •

June Elvidge Showing Herself

June Elvidge is touring the Marcus Loew houses in the South. Miss Elvidge will make personal appearances as an added feature to the presentation of her best known pictures in these theaters.

• • •

Busy with Red Cross Work

Dorothy Dalton is doing strenuous work for the Red Cross these days. Hardly a day goes by that she does not attend some tea or entertainment arranged in her honor by the society matrons of Los Angeles, at which Miss Dalton aids by raffling things for the good of the cause. As soon as her work is finished at the Ince Studios she is whirled off in her car on her missions of mercy.

• • •

Trouble Ahead for Bessie

Bessie Barriscale, Paralta star, has taken her unruly company of cowboys who are supporting her in "Two-Gun Betty," her comedy-drama, and put them in their natural environment on a cattle ranch up north of the Sierra Madres. There the star will shoot most of the scenes in her picture.

Director Howard Hickman says all sorts of experiences are before the little blond star, including altercations with a festive calf, an outlaw horse and some perfectly innocent Mexicans whom she is supposed to take for bandits, and Jack Cunningham will see that Bessie does 'em.

Lila Lee, Paramount star, looks good as a Spanish senorita

Gifts for Soldiers

Clara Kimball Young has just sent a shipment of cigarettes, chocolates and other good things to the boys of her company at the Presidio, Cal. During a recent visit to the camp the men elected Miss Young honorary captain. So when she reached New York her first thought was of her "boys," and boxes were sent 'cross country in quick order.

• • •

Johnnie Hines on His Way

Johnnie Hines is taking advantage of the studio lay-off by touring Pennsylvania in an automobile. Barring accident and speed law infractions he hopes to get to Pittsburgh some time in the next three weeks.

• • •

Lucille Dix to Play in Ince Productions

Lucille Dix, the pretty San Francisco society girl, who played in the California Motion Picture Company features with Beatriz Michelena in the San Rafael studio, has been engaged by Thomas H. Ince to play in some of his forthcoming releases. Lucille Dix is only eighteen, but has done some excellent dramatic work in college theatricals. Her father is rated as one of the wealthiest men in Northern California, but, of course, that is neither here nor there.

Mme. Olga Petrova in a confiding moment in "The Panther Woman" (Petrova)

Oscar C. Apfel, whose work as a director for World Film is being warmly received

Barbara Castleton, leading woman with William Faversham in "The Silver King" (Paramount)

TO EXECUTIVE HEADS OF MOTION PICTURE PRODUCING COMPANIES

I spent four years and a quarter of a million dollars perfecting a machine to print and develop positive film rapidly, economically, and of high quality. I can save the Moving Picture Industry millions of dollars a year—NOW.

You can have your share of this tremendous saving without the investment of a single dollar on your part.

You can get all details from our New York representative, Mr. Charles F. Stark. His visit will be the most interesting one you have had in a long time.

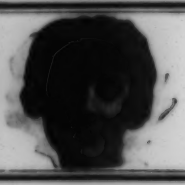
GEORGE K. SPOOR.

SPOOR-THOMPSON LABORATORIES

1333 Argyle Street, Chicago

New York Address, 110 West Fortieth Street, Room 1403-4

Spoor Prints



NELL SHIPMAN

"Starring in Stories by James Oliver Curwood"

ARVID E. GILLSTROM

DIRECTING

JANE AND KATHERINE LEE

Assisted by BEN BERK FOX FILMS

Photo by Lumiere, N. Y.

CORINNE GRIFFITH

HENRY KING M. P. D. A.

Supervising and Directing

William Russell Prod., Inc., released on Pathe Program

GEO. A. STILWELL

Care DRAMATIC MIRROR

Frank Mayo

World Peerless Home Phone Morningside 8240

CONTINUITY ORIGINALS

JACK CUNNINGHAM

Writing for Pathe

Hollywood, Calif.

ADAPTATIONS EDITORIAL

NILES WELCH

Lasky Studio, Hollywood, Cal.

STEIN'S MAKE-UP

FOR THE FACE FOR THE BOUDOIR

LESLIE AUSTEN

Home Phone St. Nick 2828

WALTER McEWEN

Home Phone Col. 9136

OPERA COMIQUE

(*Continued from page* 681)

in the profits of those performances in which they take part, it will be possible not only to stage fine performances in New York, but by a practical exchange of artists with other companies to duplicate in other cities the same superior quality of casts.

. . .

OF COURSE it is much to the advantage, present and future, of the singers to sustain their society. As the operatic situation stands now they are absolutely beholden to the grand opera powers. If they cannot sing with them they cannot sing in opera at all. And as the powers, bolstered and encouraged by the slightly snobbish public that supports them, are foresworn to a policy favaring foreign singers for all leading roles, it is quite impossible for the natives, though they may sing like blooming angels, to attain high honors in the established companies.

Already, they tell me, there are instances of the good the society can do in the experience of Florence Eastman, an American soprano who suffered all manner of disappointments at the Metropolitan before she won something like a sensational success with the society a year ago. Almost immediately thereafter she was accepted by the grand seigniors of opera not only as one of the most promising of lyrical natives but one who was already entitled to leading roles.

Orville Harrold, who flashed brilliantly across the operatic sky some years ago and then was gradually lost sight of, largely because of a lack of opportunity to sing, "came back" during the present season of the society at the Park, and has been frankly hailed by several of the critical reviewers as a tenor of Caruso quality.

Riccardo Martin, who also suffered a slump in popularity with the powers after they had heard him sing once or twice in bad voice and decided that he was all through, has firmly resetablished himself during the current season by singing better than he has ever sung before.

Of course the intimacy of the theater and the character of the repertoire may have had something to do with these renewed triumphs, but the argument still holds that without the opportunity offered by the society these singers might unfairly have been pushed into the operatic discard, from which a dignified emergence is extremely difficult.

Furthermore the American public wants to hear, and has the right to demand a chance to hear, the best of its singers, and hear them in operas for which they have fitted themselves. We want to hear Harrold and Martin, Miss Eastman, Marguerita Sylva, Lucy Gates and Maggie Teyte, George Hamlin, Kathleen Howard and the lesser folk who are studying to take the places of these later. Therefore we consider the success of the Society of American Singers of as great importance to the people as it is to the singers.

DEATHS OF A WEEK

BARBARETTO. — Burrell Barbaretto, a prominent musical comedy actor, who had been with Eddie Foy, Sam Bernard, Marie Dressler and other stars, died last Sunday of pneumonia at the home of a friend. Mr. Barbaretto was born in Fort Wayne forty years ago and for twenty years lived here. For the last three weeks he had been playing with the No. 1 "Oh, Boy!" road company. Interment will be made at Fort Wayne, Ind.

COLLINS—John H. Collins, one of the most eminent of Metro directors, husband of the Metro star, Viola Dana, died of pneumonia at the Hotel Marie Antoinette, New York, Oct. 23, after an illness of less than a week. He was 28 years old and was conceded to be possessed of unusual brilliance in his chosen field. He not only directed Miss Dana in practically all of her Metro productions, but was the author of many of them, supplying the scenario versions of all.

DE BARRY.—Katherine M. De Barry died at the home of her sister, Mrs. Howard L. Harner, 206 Tenth street, S. E., Washington, on Oct. 2. She had been in poor health a year, notwithstanding which her death was unexpected. Miss De Barry's last stage engagement was with Julia Arthur.

DONER—Hugh Doner, only son of Martin J. Doner, technical director of the National Film Corporation's Hollywood studios, died of pneumonia at Camp Fremont last week. Mr. Doner was 28 years old. He was waiting for the influenza quarantine to be lifted that he might visit his relatives in San Francisco when attacked by the disease.

ENKEL—Rose A. Enkel, leader of the Women's Orchestra at the Hotel Henry, Pittsburgh, died on Oct. 18, after a brief illness of influenza, having literally worked herself to death in the recent Liberty Loan drive. Miss Enkel played for many gatherings in her loan work. She was 25 years old, and was a native of New York, where burial was made.

GONZALES—Myrtle Gonzales, in private life Mrs. Allen Watt, is dead in Los Angeles from a complication of heart trouble and influenza. She was well known among picture professionals, having had parts in Vitagraph and Bluebird productions. She leaves a son seven years old.

HOFFMAN—Charles P. Hoffman, manager of the Grand Opera House and the Star Theater in Carrollton, Ohio, died Oct. 26 of Spanish influenza while on a visit to his father in Amsterdam, Ohio. Mr. Hoffman was 30 years old and leaves a widow and two small children.

HIPPLE.—Clifford A. Hipple, an actor well known throughout the West, died of pneumonia in Chicago on Oct. 19. He was 34 years old and unmarried. He was to have appeared in a new play by Jack Lait, "Under the Influence."

LECOCQ.—Charles Lecocq, composer, is dead in Paris at the age of 86. He was an officer of the Legion of Honor, a member of the Society of Authors and Dramatic Composers and the Society of Artists and Musicians. Some of his operas have been widely sung in the United States—the best known here being "Giroffe, Girofla," written in 1874.

MAHER—John (Jack) B. Maher died at his home in Jamaica Plain, near Boston, on Oct. 14. He had been ill for some time and had had an apoplectic stroke. He was about 60 years old and was a member of the Lambs Club.

MORA—June Mora, known in private life as Mrs. Anna Tavis-Erwood, widow of Robert Erwood, theatrical manager, died Oct. 25, at her home, 13 Fourth Street, New Dorp, Staten Island. She was 38 years old, and had been a member of stock companies in the South and West before her marriage.

PEYTON—Sergeant Lawrence R. Peyton was killed in action in France, according to a recently published casualty list. No confirmatory Government telegram has up to date been received by relatives. He is so far as known the first member of the Los Angeles film colony to make the great sacrifice.

PHILLIPS—Roy Phillips, 33 years old, juvenile member of the Emerson Players, died at Lawrence, Mass., on Sunday, Oct. 13, in the Camp Emery base hospital, from influenza.

SEELOS—Annette Seelos, formerly leading woman for Charlie Chaplin, died last Thursday at Lutheran Hospital from influenza and pneumonia. She was formerly the wife of Al Kaufman, prize fighter, whom she divorced. Miss Seelos was born in California twenty-seven years ago, and made her stage debut as a child. She came to New York several months ago to join the World Film Corporation. Her home was at 332 West Eighty-fifth street.

WHERE'LL WE EAT TONIGHT

Reisenweber's

"Here and There" is the euphonious and timely title of the new fall revue at Reisenweber's Columbus Circle Restaurant. Ruby Norton, who had previously been prima donna of Reisenweber productions, sings with her usual charm and scored a success. Midgie Miller is another pronounced success.

The revue has a cast of twenty-four people, including a beauty chorus, and is under the direction of Louis Silvers. It is divided into two parts, given with a few minutes' intermission for general dancing, and lasts slightly over an hour.

The Eastman Sisters are seen in several specialties, and others in the cast are Margaret Severn, Marie Salisbury, Stuart Jackson and Tsaki, a Japanese foot juggler.

Healy's

Clever specialties and fancy ice numbers are prominent factors in the success of the new Victory Revue at Healy's Golden Glades. Not since the memorable ice ballet, in which Charlotte was featured at the Hippodrome, several seasons ago, have Broadwayites glimpsed such a happy combination of skating numbers and musical comedy features as is welded in the new revue.

In addition to the ice numbers the revue also boasts a tabloid musical comedy, "On the Carpet." The Camp of the Allies on the third floor announces the return of Charley Strickland and his famous orchestra.

Murray's

The reconstructed balcony at Murray's has won favor. The improved dancing facilities, the music and the prompt service all have added to its popularity. The special luncheon and the table d'hote dinner, both served at prices that are pre-war, continue to attract a multitude of patrons. Manager Kelly of the Roman Gardens has arranged to serve maple sugar and sap as soon at the supply from Clinton County is available.

RESTAURANT RAMBLES

Gil Boag, formerly of the Moulin Rouge, is now in the commmissary department of the United States Army.

The Versatile Quartette, famed along restaurant row as vocalists and instrumentalists, are helping to entertain the diners at the Pre-Catelan, which is under the management of Will Barnes.

Healy's, near the Circle, added $150,000 to the Fourth Liberty Loan. "Smiling Ben" Uberall took the first bond, the subscription being $5,000.

On the Sunday of the closing week of the war drive theatrical folk dining at Healy's restaurant subscribed $30,000. The Dooleys did a comedy dance for $5,000, whereupon one of them donated his Swiss watch, which was auctioned for $1,500 worth of bonds. Nina Whitmore, the hostess, did a dance with Thomas Conkwright for $5,000, and Lillian Tashman put up her ostrich plume fan, which brought $1,500. Ethel Martin added to the total by singing "Smiles."

Among bond buyers at the last Healy canvass for loan subscriptions were Stanley Sharpe, Nell Carrington, Loretta Harris, Gene Schwartz, Marjorie Cassidy, Coleman Goetz and Arthur Albro. U. S. Marshal McCarthy was master of ceremonies.

Wounded marines, veterans of Pershing's forces in France, to the number of 250, were entertained Monday afternoon at Reisenweber's and had a time so glorious, if glistening eyes and smiling faces count for anything, that the memory of it will long linger with them. Nils Granlund was master of ceremonies, and among those who contributed to the enjoyments of the occasion were Frank Fay, the Dooley brothers, Harry Carroll, Bee Palmer, Marylyn Miller, Eugene Howard, Sigmund Romberg and Reisenweber's Dixieland Jazz Band.

* * *

Lucy Lacoste Wins Success With War Playlets

Lucie Lacoste, whose cycle of war playlets has been a conspicuous artistic success on Broadway, will continue to play the leading role in the latest of these playlets, "Petticoat Loyalty," which has proved one of the few amusing and effective comedies of the war.

"NO, sir, as soon as I can shed this royal raiment and get busy with ALBOLENE to remove this make-up, I'll go with you to the hotel for something to eat."

ALBOLENE

Every man and woman on the stage knows that nothing equals ALBOLENE to remove the paint and to keep the skin in good condition. For the make-up box 1 and 2 ounce tubes. Also in ½ and 1 lb. cans.

ALBOLENE is sold by druggists and dealers in make-up. Free sample on request.

McKESSON & ROBBINS
Incorporated
Manufacturing Chemists
Est. 1833
91 Fulton Street
New York

104

THE EDITOR is a weekly magazine for writers. It is twenty-two years old. Those who conduct it like to think of it as a weekly visitor to ambitious writers, as a visitor who must not be pretentious, not dull, but friendly and helpful. Recognizing that writing may be an art, or a trade or a profession—what the writer himself makes it—THE EDITOR tries to tell writers, so far as such things may be taught, how to write stories, articles, verses, plays, etc. One thing it does, in a way that never has been equalled is to bring to the attention of writers news of all the opportunities to sell their work. News of current prize competitions is a weekly feature. Editorials on copyright and authors' literary property rights are frequent.

P. C. Macfarlane says that THE EDITOR'S leading articles, which usually are written by Charles Leonard Moore, are the best essays on writing being published today.

THE EDITOR has a department devoted to letters in which successful contemporary writers tell of the genesis, development and writing of certain of their published stories.

A YEARLY subscription (52 weekly numbers) costs $3.00. A four months' trial subscription costs $1.00. Single copies are $.10 each.

THE EDITOR, Box G, Ridgewood, N.J.

AMERICAN ACADEMY OF DRAMATIC ARTS
The Standard Institution of Dramatic Education
Board of Trustees
Franklin H. Sargent, President, Daniel Frohman, John Drew, Augustus Thomas, Benjamin F. Roeder.
Detailed catalog from the Secretary
ROOM 141 • CARNEGIE HALL • NEW YORK
Connected with Charles Frohman's Empire Theatre and Companies

DRAMA ORATORY PHOTO PLAY MUSICAL COMEDY DANCE ARTS
25 YEARS
THE STANDARD TRAINING SCHOOL FOR THEATRE ARTS
ALVIENE SCHOOL OF DRAMATIC ARTS
four schools in one. Practical stage training. The Schools students stock and theatre afford public stage appearances
Former pupil celebrities: Hazel Dawn, Nora Bayes, Annette Kellermann, Laurette Taylor, Mlle. Dazie, Gertrude Hoffman, Ethel Levey, Joseph Santley, Harry Pilcer, Harry Clark, Taylor Holmes, Barney Gilmore, Mary Fuller, Marie and Florence Nash, Barbara Tennant, Dolly Sisters, Lillian Walker, Violet Mersereau and others.
WRITE FOR CATALOG, ADDRESS SECRETARY, MENTION STUDY DESIRED
ALVIENE SCHOOL OF DRAMATIC ARTS
225 W. 57th ST. NEAR BROADWAY, N.Y.

The National Conservatory of Dramatic Art
F. F. MACKAY
A Thorough Training School for the Stage and Platform. Vocal Exercises. Open all the year round. Mackay's "Art of Acting" for sale at Conservatory. Room 601, 145 W. 45th Street, New York, N. Y.

LORETTA McDERMOTT
WITH
FRISCO
The Creator of The Jazz Dance
Enjoying unusual success at B. F. Keith's Palace. Now in their second week

B. F. Keith's Circuit—
United Booking Offices
(Agency)

A. PAUL KEITH - - - - - - - - - President
E. F. ALBEE - - - Vice-President and General Manager

For Booking Address
S. K. HODGDON
Palace Theatre Building
New York City

RUTH GATES
LEADS
Address Hotel Algonquin, New York City

EDDY MEYERS
With "A VERY GOOD YOUNG MAN" Personal Direction—Chamberlain Brown

MARJORIE GATESON
Management Messrs. Lee & J. J. Shubert

VIVIENNE SEGAL
"OH LADY! LADY!" Address—Hotel Des Artistes, New York

ADA MEADE
With "The Girl Behind the Gun" Management, Klaw & Erlanger

HELEN MAC KELLAR
With "The Unknown Purple" Lyric Theatre

JOHN RUTHERFORD
"The Spitfire," "Disraeli," "The Blindness of Virtue," "Paganini," "Getting Married"
LIEUT. U. S. AIR SERVICE—NOW FLYING WITH THE FRENCH

LAURA HAMILTON
"THE RAINBOW GIRL" MANAGEMENT KLAW & ERLANGER

EDNA HIBBARD
MANAGEMENT SELWYN & CO.

FLORENCE SHIRLEY
"OH LADY! LADY!" Princess Theatre Management—Comstock & Elliot

Charlotte Wade Daniel
GRAND THEATRE STOCK CO. CLEVELAND, OHIO

UNA TREVELYN
INVITES OFFERS, SEASON 1918
Address, 600 West 116th Street Phone, 1179 Morningside

DOROTHY DICKSON
Management Selwyn & Company

JAMES L. CARHART
Maude Adams Co.
Management Chas. Frohman

LOUISE MULDENER
Re-engaged "The Man Who Stayed at Home"

RICHARD COKE
Address care Dramatic Mirror

Adele Lane
Address care DRAMATIC MIRROR

DATES AHEAD

DRAMATIC

Business Before Pleasure (Woods): Philadelphia, indef.
Charlie's Aunt (Miller and Risser): Eastman, Ga., 4; Vidalia, 5; Savannah, 6; Brunswick, 7; Jacksonville, Fla., 8; Waycross, Ga., 9.
Crowded Hour (Selwyn and Co.): Chicago, indef.
Cure for Curables (Shubert): Chicago, Aug. 21, indef.
Experience (Elliott, Comstock and Gest): Boston, indef.
Eyes of Youth (Shubert): Chicago, indef.
Friendly Enemies (A. H. Woods): Chicago, July 8—indef.
Friendly Enemies (A. H. Woods): Boston, Aug. 26—indef.
Little Bit Old Fashioned, A: Boston—indef.
Little Teacher (Cohan and Harris): Philadelphia, Oct. 7—indef.
Lombardi, Ltd. (Morosco): Chicago, indef.
Man Who Went, The: Boston—indef.
Masquerader, The (R. W. Tully): Phila., Indef.
Parlor, Bedroom and Bath (A. H. Woods): Boston, Indef.
Polly with a Past (Belasco): Chicago, indef.
Seven Days' Leave: Chicago, Indef.
Tailor-Made Man (Cohan and Harris): Cincinnati, O., 20-26.
Tailor-Made Man (Cohan and Harris): Chicago, Aug. 26—indef.
Tiger Rose (David Belasco): Phila., Indef.
Twin Beds (Selwyn): Chicago, indef.
Whiteside, Walker: Chicago, indef.

MUSICAL COMEDY

Chu-Chin-Chow (Comstock and Gest): Philadelphia, indef.
Jack O' Lantern (Charles Dillingham): Chicago Aug. 31—indef.
Leave It to Jane (Comstock and Gest): Philadelphia, indef.
Maytime (Messrs. Shubert): Boston, indef.
Oh Lady, Lady: Boston—indef.
Oh, Look (Comstock and Gest): Chicago, indef.
Rainbow Girl (Klaw and Erlanger): Chicago, Aug. 25—indef.
Rock-a-Bye Baby (Selwyn and Co.): Chicago—indef.
So Long Letty (Ring): Boston, indef.

PERMANENT STOCK

Baltimore: Colonial Theater.
Beaumont: Kyle Theater.
Boston: Copley Theater.
Bridgeport: Lyric Theater.
Brockton: Hathaway's Theater.
Brooklyn: Fifth Avenue Theater.
Buffalo: Star Theater.
Chicago: Avenue Theater, Great Northern Theater.
Cleveland: Grand Theater.
Columbus: Grand Theater.
Denver: Denham Theater.
Des Moines: Princess Theater.
Duluth: Lyceum Theater.
Flint: Majestic Theater.
Germantown: Orpheum Theater.
Halifax: Majestic Theater.
Hamilton: Savoy Theater.
Hartford: Poli's Palace.
Haverhill: Academy Theater.
Hoboken: Strand Theater.
Holyoke: Holyoke Theater.
Jamestown: Samuels Opera House Theater.
Lansing: Empress Theater.
Lawrence: Colonial Theater.
Lincoln: Lyric Theater.
Los Angeles: Morosco Theater.
Lowell: Opera House.
Lynn: Auditorium Theater, Central Square Theater.
Malden: Auditorium.
Milwaukee: Shubert Theater.
Moose Jaw, Can.: Sherman Theater (Musical).
New Bedford: New Bedford Theater.
New Haven: Hyperion Theater.
New York City: Lafayette Theater.
Northampton: Municipal Theater.
Oakland: Fulton Theater, Ye Liberty Theater.
Oklahoma City: Overholser Theater.
Paterson: Lyceum Theater.
Philadelphia: Orpheum Theater.
Pittsburgh: Lyceum Theater.
Portland, Ore.: Alcazar Theater, Baker Theater.
Salem: Empire Theater.
Seattle: Wilkes Theater.
St. Paul: Shubert Theater.
Salt Lake City: Wilkes Theater.
San Diego: Strand Theater.
San Francisco: Alcazar Theater, Majestic Theater.
Sioux City: Grand Theater.
South Bend: Oliver Theater.
Stapleton: Liberty Theater.
Troy: Lyceum Theater.
Tulsa: Grand Theater.
Union Hill: Hudson Theater.
Vancouver: Empress Theater.
Washington: Howard Theater.
Wheeling: Victoria Theater.
Wilkes-Barre: Majestic Theater.
Winnipeg: Winnipeg Theater.
Yonkers: Warburton Theater.

TICKETS
COUPON AND STRIP
There is but One BEST—Those Made by
WELDON, WILLIAMS & LICK
FORT SMITH, ARKANSAS

STEIN'S MAKE-UP

THE BROADWAY TIME TABLE

FOR WEEK ENDING NOVEMBER 9

Theater		Date of Production	No. of Times
Astor	Little Simplicity (Shubert)	Nov. 4	8
Bijou	Sleeping Partners (Williams)	Oct. 5	42
Booth	Be Calm, Camilla (Hopkins)	Oct. 31	12
Broadhurst	Ladies First (Frazee)	Oct. 24	17
Casino	Sinbad (Shubert)	Sept. 2	82
Central	Forever After (Brady)	Sept. 9	72
Century	Freedom (Faversham and Shubert)	Oct. 26	17
Geo. M. Cohan	Head Over Heels (Savage)	Aug. 29	85
Cohan & Harris	Three Faces East (Cohan & Harris)	Aug. 13	95
Comedy	An Ideal Husband (Williams)	Sept. 16	64
Cort	Fiddlers Three (Cort)	Sept. 3	71
Criterion	Three Wise Fools (Smith and Golden)	Oct. 31	12
Eltinge	Under Orders (Woods)	Aug. 20	87
Empire	The Saving Grace (Frohman)	Sept. 30	48
44th Street	Robert B. Mantell Repertory (Mantell)	Nov. 4	8
48th Street	The Big Chance (Woods)	Oct. 28	16
French	French Players (Copeau)	Oct. 14	32
Fulton	A Stitch in Time (Bailey)	Oct. 15	31
Gaiety	Lightnin' (Smith & Golden)	Aug. 26	89
Globe	The Canary (Dillingham)	Nov. 4	8
Greenwich Village	The Better 'Ole (Coburn)	Oct. 19	25
Harris	The Riddle Woman (Mooser)	Oct. 23	21
Hippodrome	Everything (Dillingham)	Aug. 22	121
Hudson	Friendly Enemies (Woods)	July 22	128
Liberty	Glorianna (Cort)	Oct. 28	16
Longacre	Nothing But Lies (Anderson and Weber)	Oct. 8	39
Lyceum	Daddies (Belasco)	Sept. 5	68
Lyric	The Unknown Purple (West)	Sept. 14	65
Maxine Elliott's	Tea for Three (Selwyn)	Sept. 19	58
Miller's	Perkins	Oct. 22	23
New Amsterdam	The Girl Behind the Gun (K. and E.)	Sept. 16	64
Playhouse	Peter's Mother (Brady)	Oct. 19	15
Plymouth	Redemption (Hopkins)	Oct. 3	44
Republic	Where Poppies Bloom (Woods)	Aug. 26	80
Selwyn	Information, Please (Selwyn)	Oct. 2	45
Shubert	Sometime (Hammerstein)	Oct. 4	43
39th Street	Not With My Money (Clark)	Oct. 25	18
Vanderbilt	The Matinee Hero (Dutchstein)	Oct. 7	40
Winter Garden	Passing Show of 1918 (Shubert)	July 25	142

25 Cents Per Line Per Issue—Smallest Space Four Lines

PHONE 4900 BRYANT

THE MARKET PLACE

Of the Whole Amusement Industry

Puts you in quick touch with the best people to deal with

COSTUMES

EAVES COSTUME CO.
For Amateurs, Societies, Motion Pictures. Also Mfg.
110 West 46th Street, New York

TAMS COSTUMES of Every Description for Every Occasion—FOR HIRE—MADE TO ORDER
1600 Broadway, N. Y. The largest costuming establishment in the world.

CREAMS

ATTENTION—LADIES—REDUCE YOUR BUST From 2 to 4 inches with one jar of COSI OBESITY CREAM. External. Absolutely harmless. Reduces fat on any part of the body. No starving, no massaging, no exercising, nor taking dangerous drugs. Have the modish figure. For men and women. Price, postpaid, $7.00. At Drug and Department Stores and CURRIE & CURRIE, 2911 Avenue G, Brooklyn, N. Y., Dept. H. Phone Kenmore 4842.

ELECTRICAL SUPPLIES

STAGE LIGHTING APPLIANCES Everything ELECTRICAL for the Stage.
Display Stage Lighting Company, Inc.
266-270 West 44th Street, New York City

FILM

We Can Pay Attractive Prices for Old Moving Picture Films in Reels or Scrap
PETER LEONARDIS & SONS
152 Nassau St., New York City
55 to 59 River St., Newark, N. J.

FOR SALE 1, 2 & 3 reel subjects. Perfect condition. $3 reel & up. Also features. Send deposit to guarantee express charges. Jarvitz, Films & M. P. Supplies, 145 W. 45th St., N. Y.

FOR EXCHANGE

DO YOU WANT TO EXCHANGE some article you have for some article you want? The Market Place will make the deal for you. Address Market Place Manager, Dramatic Mirror 243 West 39th Street, N. Y.

FOR SALE

500 Reels, one to five reel subjects. Send for list. Queen Feature Service. Birmingham, Alabama.

FOR SALE Four Building Lots, Great Kills by the Sea. Desirably located on Prospect Avenue. Easy terms. L., care of Mirror.

LISTS OF PICTURE THEATERS, the whole country or any State or city you want. Also all other lists connected with Motion Picture business. These lists are kept up-to-date by constant checking. United Motion Picture Publications, 243 W. 39th St., N. Y.

WHAT HAVE YOU TO SELL? Whatever it is, the Market Place will sell it for you. Address, Market Place Manager, Dramatic Mirror, 243 W. 39th Street, N. Y.

MENZELI'S
Grand Ballet School
Every style of dancing, solo originated. Call for particulars.
29 E. 10th St., N. Y.
Phone 3334 Stuyvesant

Good Comedies Wanted
Make an audience laugh in these trying times. I can place such manuscripts for production. Write
LAURA D. WILCK
Authors' Representative
1476 Broadway New York City

FOR SALE

EIGHT HUNDRED UPHOLSTERED OAK frame chairs first class shape. Nine hundred veneer steel frames, good as new, at junk prices. Write for list. J. P. Redington, Scranton, Pa.

TWO exceptional building sites in Massachusetts, 30 minutes from Boston on main line, 5 minutes from station. Both overlook Beverly Harbor. Slightly wooded. Address Box Y, care of Mirror.

LABORATORIES

M. H. SCHOENBAUM
LABORATORY EXPERT
Room 1903 Candler Building
220 West 42nd Street New York

LITHOGRAPHERS

LITHOGRAPHERS—The Strobridge Lithographing Co., Cincinnati.—New York Office, Times Building, Times Square. High-Class Theatrical and Circus Printing.

PHOTOGRAPHER

LIKENESSES THAT CAN NOT BE DUPLICATED
IDEAL STUDIO, Inc.
44th Street, Corner 8th Ave., New York City

PLAYS

PLAYS—For Amateur and Professional Actors. Largest assortment in the World Catalogue free The Dramatic Publishing Co., 542 S Dearborn Street, Chicago, Ill.

PORTRAITS

PEN AND INK PORTRAITS made from your photograph. Exact likeness. Very inexpensive to reproduce from for publicity purposes. Mirror Portrait Service, 243 W. 39th Street, N. Y.

SIGNS

Signs Theatrical Displays - Banners
ED. BRADY
138 W. 46th St. N.Y. Tel. Bryant 3142

TAMS COSTUMES

1600 BROADWAY

OF EVERY DESCRIPTION
FOR EVERY OCCASION
FOR HIRE—MADE TO ORDER

The Largest Costuming Establishment in the World

We furnish everything for motion picture productions, masquerades, amateur and professional theatricals, minstrel shows, cantatas, pageants, etc., etc. Wigs, make-up materials, make-up people and professional coaches (musical and dramatic). Call us up—we have some ideas for you.

TEL. {7590 / 7591} BRYANT

ARTHUR W. TAMS
MUSIC LIBRARY, Inc.

MAILING LISTS

LISTS OF PICTURE THEATERS FOR SALE, the whole country or any State or city you want. Also all other lists connected with Motion Picture business. These lists are kept up-to-date by constant checking. United Motion Picture Publications, 243 W. 39th Street, N. Y.

MAKE-UP

Make-Up ZAUDERS
Let Us Prove It Is Best
113 West 48th Street, New York City

METAL WORKS

SILVER'S SHEET METAL WORKS
Heating : Ventilating : Smoke-pipes : Roofing
316-340 Canal St., N. Y. Tel. Franklin 1050

SLIDES

SLIDES OF ALL KINDS
NOVELTY SLIDES, INC.,
115 East 23rd Street . . . . New York
Ask for Catalog D.M. IT'S FREE

Write for our Complete Catalog
MI-KA SLIDES
GREATER NEW YORK SLIDE CO.
211 West 48th Street New York

RADIO SLIDES
Can be written on a typewriter like a letter.
RadiO Mat-Slide Co.
121 W. 42nd Street New York City

WANT TO BUY SOMETHING? Advertise for what you want in The Market Place and you will get it. Address Market Place Manager, Dramatic Mirror, 243 W. 39th St., N. Y.

SONG WRITERS

SONGWRITER'S MANUAL—Don't publish Songs or Music before having read my "Manual of Composing and Publishing." This book saves and makes money, also gives valuable, honest advice. Price 25c. H.M. Bauer Music Co., 135 E. 34th St., N.Y.C.

STAGE LIGHTING

STAGE LIGHTING We can save you money
Universal Electric Stage Lighting Co.
Kliegl Bros., 240 W. 50th St., New York City

STAGE EFFECTS—Spotlight and supplies, new and second hand bought, sold and repaired. Prices and goods cannot be beat. NEWTON ART WORKS, 305 W. 15th Street, N. Y.

WE Build Everything Electrical for the Stage. 1000-Watt Nitrogen Stage Lights our specialty. RIALTO ELECTRIC STAGE LIGHTING, 301 W. 52nd St., N. Y. Phone Col. 2217

TITLES

VELASCO-DAVID CO.
TITLES—Printed in any Language
145 W. 45th St., N. Y. Tel. Bryant 6837

TRUNKS

TRUNKS Special Theatrical Wardrobe $22.50. Warranted for 5 yrs. Leather Goods at cut prices. Rainess Luggage, 222 W. 52nd St., cor. Broadway, N. Y.

VAUD. ACTS

TWO NOVELTIES. Crook act, 2 men. Emotional war act, woman and man. "Novelty," Dramatic Mirror

SKETCH—Sure-fire War-Sketch for Vaudeville. Female Lead. Three other male characters. Harry E. De Lasaux, Hidden Villa, Orland, California.

WANTS

WANTED 10,000 professionals to sing the tremendous patriotic hit,
"We'll Do The Same To-Day,"
a song with a punch that goes over.
"Sleep Beloved Sleep,"
a ballad of merit. Write for professional copy and orch. MEINARDUS MUSIC CO., Kiel, Wis. The small publishers with the big songs.

WILL BUY or Sell anything pertaining to show paraphernalia.
C. & F. CONTRACTING CO.
1433 Broadway, N. Y. C. Suite 215

WANTED—First-class shows for Sundays preferred—other nights acceptable. METROPOLITAN THEATRE—LEE BOUCHER, Manager. Prairie du Chien, Wisconsin.

WIGS

WIGS TOUPEES MAKE-UP
Send for Price List
C. SHINDHELM
109 W. 48th St., New York

TAYLOR TRUNKS
Send for Catalog
C. A. Taylor Trunk Works
CHICAGO
NEW YORK N.Y.

THE MIRROR WAS PUBLISHED LATE LAST WEEK

Owing to the Printers' Strike

The regular Publication date of The Mirror is Saturday

READ Walter Kingsley PAGE 689

AUTHORS

Recognized photoplay and fiction writers may place their synopses with our Manuscript Sales Department for submission by *personal* representation to the producers of Southern California. Commission basis.
Unrecognized writers may obtain competent constructive advice and help through the Palmer Plan and Advisory Bureau. Write for our free explanatory booklet.
Palmer Photoplay Corporation
597 I. W. Hellman Building
Los Angeles, Cal.

FIBER, STEEL and BRAINS

BAL FIBRE TRUNKS are made of selected basswood, cold stamped steel corners and other fittings, vulcanized hard fibre and the brains of finest trunk building organization in the world.
WILLIAM BAL COMPANY, 145 W. 45th St., N. Y. C.

ASTOR Broadway and 45th St. Phone 2s7 Bryant.
Evgs., 8.30. Mats., Wed. & Sat. 2.30.
A NEW MUSICAL PLAY
Little Simplicity
Book by Rida Johnson Young
Music by Augustus Barratt

WINTER GARDEN B'way & 50th
Phone Circle 2330
Evgs. 8.15 Mats. Tues., Thurs. & Sat. 2.00
Passing Show of 1918

CASINO B'way & 39th St. Phone 3846 Greeley
Evgs. 8.15. Mats. Wed. & Sat. 2.15
AL. JOLSON
and the Original Winter Garden Company
SINBAD

LYRIC 42nd St. W. of B'way Phone 5218 Bryant Evgs 8.30
Matinees Wed & Sat. 2.15
ROLAND WEST'S Production of
The Unknown Purple
With RICHARD BENNETT

COMEDY 41st St. E. of B'way Phone 5194 Bryant
Evgs. 8.30. Mats. Thurs. & Sat. 2.15
OSCAR WILDE'S MASTERPIECE
AN IDEAL HUSBAND

CENTRAL THEATRE
B'way and 47th St. Phone Bryant 17
Evgs. 8.45. Mats. Wed. and Sat. 2.30
ALICE BRADY
Returns to the Speaking Stage
FOREVER AFTER
A New American Play by Owen Davis

BIJOU Theatre, 45th, West of B'way Phone Bryant 430. Evgs. 9.00 Mats. Wed. & Sat. 2.15
H. B. WARNER
in Sleeping Partners
With IRENE BORDONI

SHUBERT Theatre, 44th, W. of B'way. Phone Bryant 8439.
Evgs. 8.15. Mats. Wed. and Sat. at 2.15
A MERRY MUSICAL ROMANCE
SOMETIME
With ED WYNN

BROADHURST THEATRE
44th, W. of Broadway. Bry. 64
GEORGE BROADHURST, Director
Evgs. 8.15. Mats. Thurs. & Sat. 2.15
NORA BAYES
AT HER BEST IN
LADIES FIRST

BOOTH THEATRE
44th, W. of Broadway. Evenings 8.45
Mats. Wed. & Sat. 2.30
ARTHUR HOPKINS Presents
CLARE KUMMER'S NEW COMEDY
Be Calm Camilla

Gaiety B'way & 46th St. Evgs. 8.20: Mats. Wed. and Sat. 2.20
WINCHELL SMITH and JOHN L. GOLDEN Present
LIGHTNIN

REPUBLIC West 42d Street Evgs. 8.30
Matinees Wednesday and Saturday 2.30
MARJORIE
RAMBEAU
in WHERE POPPIES BLOOM

CHAS. DILLINGHAM Presents
"EVERYTHING"
AT THE
HIPPODROME
A Mammoth Musical Spectacle
By R. H. BURNSIDE
Matinee Daily Best Seats $1.00

Belasco Theatre W. 44th St. Eves at 8.20; Mats. Thur. and Sat. 2.20
Moves to Lyceum Theatre Nov. 7.
DAVID BELASCO Presents
DADDIES
A New Comedy by
JOHN L. HOBBLE

Eltinge West 42d St., nr. B'way Evs. 8.30
Matinees Wednesday and Saturday 2.30
A. H. WOODS Presents
UNDER ORDERS
A Dramatic Novelty with
Shelley Hull & Effie Shannon

Read
Walter Kingsley's
Vaudeville Volleys
Every Week
In The Mirror

New Amsterdam Theatre W. 42d Street
Evgs. at 8.20. Mats. Wed and Sat. 2.20
Klaw & Erlanger's New Musical Comedy
The Girl Behind the Gun
Book and Lyrics by Bolton & Middlehouse.
Music by Ivan Caryll.

Liberty Theatre, W. 42d St. Evenings at 8.15.
Matinees Wednesday & Saturday at 2.15.
JOHN CORT Presents
The Rainbow Division of Musical Comedies
GLORIANNA
With ELEANOR PAINTER
Book and Lyrics by Catherine Chisholm Cushing
Music by Rudolf Friml

Hudson West 44 St. Eves. at 8.30 Mats. Wed. & Sat. at 2.30
A SMASHING TRIUMPH!
A. H. WOODS Presents
LOUIS MANN and SAM BERNARD
in
Friendly Enemies
by Samuel Shipman and Aaron Hoffman

Cohan & Harris B'way and 43d Street
Evgs. at 8.20. Mats. Wed. & Sat. 2.20.
Cohan & Harris Present
THREE FACES EAST
A PLAY OF THE SECRET SERVICE
By Anthony Paul Kelly
With a notable cast including EMMETT CORRIGAN and VIOLET HEMING

GEO. M. COHAN THEATRE B'way & 42d St.
Evg. 8.30, Mats., Wed and Sat. 2.30
MITZI
in
"Head Over Heels"
The Gay Henry W. Savage Musical Play

EMPIRE THEATRE B'way & 40 St.
Eves. 8.15. Mats. Wed. & Sat. 2.15.
CHARLES FROHMAN presents
CYRIL MAUDE
in C. HADDON CHAMBERS' Comedy
THE SAVING GRACE

Anything You Want to Buy or Sell?
THE MARKET PLACE
On Page 709 Will Do It For You

William A. Brady's **48TH STREET**
Theatre, East of Bway. Phone Bry. 178
Evgs. 8.30 Mats. Thurs. & Sat.
The Big Chance
A New American Play by
GRANT MORRIS & WILLARD MACK
with
MARY NASH
and a Star Cast, Including
Willard Mack & John Mason

PALACE Broadway and 47th Street
World's Most Beautiful Playhouse.
Smoking Permitted in Balcony
Daily Matinees, 25c, 50c and best seats 75c. Evgs., 25c, 50c, 75c and entire lower floor $1.00
Supreme Vaudeville
FINEST IN TOWN

REPORTS by WESTERN UNION WIRES on the Pictures First Run are Published in the MIRROR EACH WEEK

In No Other Paper Published Can You Get WIRE Reports

THE WILLIAMS PRINTING COMPANY, NEW YORK

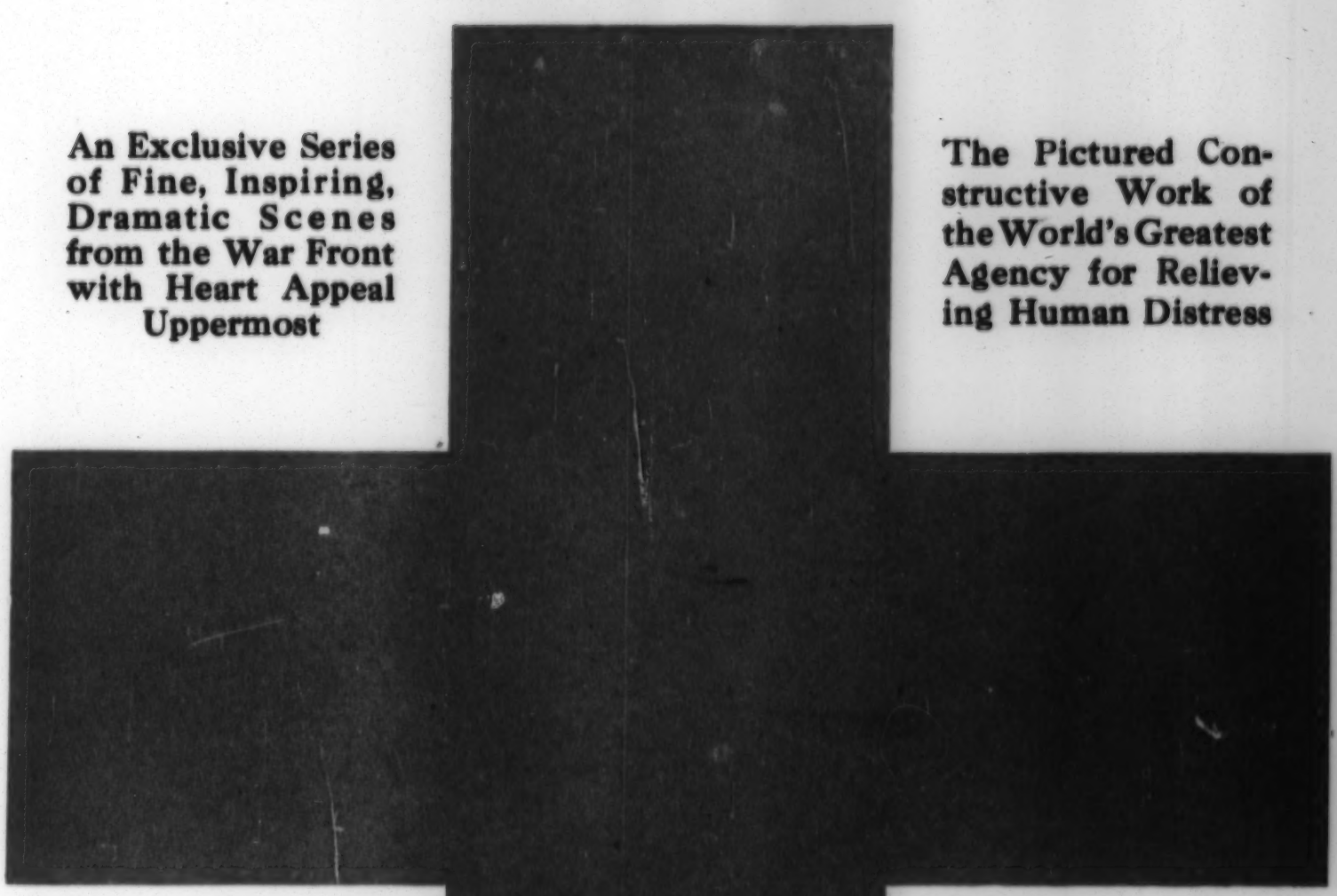
Just What the Public Is Eager to See!

AMERICAN RED CROSS

War Work Films

An Exclusive Series of Fine, Inspiring, Dramatic Scenes from the War Front with Heart Appeal Uppermost

The Pictured Constructive Work of the World's Greatest Agency for Relieving Human Distress



The Kind of Motion Pictures to Put All Audiences in an Appreciative and Thoroughly Patriotic Mood

Films That Utter with Mute but Stirring Eloquence the Popular and Hopeful Message of the Red Cross

"THE HISTORIC FOURTH OF JULY IN PARIS"
"OF NO USE TO GERMANY"
"REBUILDING BROKEN LIVES"

"SOOTHING THE HEART OF ITALY"
"THE KIDDIES OF NO MAN'S LAND"
"VICTORIOUS SERBIA" ETC., ETC., ETC.

Produced by

American Red Cross Bureau of Pictures

W. E. Waddell, Director

Donated to the American Red Cross by Dramatic Mirror